WEEKLY

CRISIS : LATEST

See page 3

Feb 20.27 NP

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COME CRISIS... COME BLIZZARD... NOTHING CAN BEAT IT!

"The best musical anybody ever made" continues on its triumphant way for a

THIRD RECORD-BREAKING WEEK

at the Empire, London!

VAN
JOHNSON

ANGELA
LANSBURY

TONY
MARTIN

VIRGINIA
O'BRIEN

DINAH
SHORE

FRANK
SINATRA

ROBERT
WALKER *as*
Jerome Kern

"TILL THE CLOUDS ROLL BY"

Magnificent

is **THE WORD** for this
memorable screen entertainment

Magnificent **STARS!**
America's GINGER ROGERS —Britain's DAVID NIVEN— top stars of two Continents in a top box-office hit.

Magnificent **STORY!**
. . . the loves and adventures of Dolly Madison . . . most whispered about woman of the years!

Magnificent **ENTERTAINMENT!**
. . . directed by Frank Borzage who gave the screen "The Spanish Main"!

Ginger ROGERS · David NIVEN

Magnificent Doll

and Burgess MEREDITH

TRADE SHOW
Thurs., Mar. 6, at 4 p.m.,
Gaumont British Large Th.,
Film House, Wardour St., W.1

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She'll Be Your Inspiration!
"MARGIE"
(in Technicolor)
Gaumont, Haymarket
& Marble Arch Pavilion
20th Century - Fox

Kinematograph WEEKLY
LARGEST NET SALE: OVER 5,000 COPIES WEEKLY
No. 2,079. Thursday, Feb. 20—March 6, 1947. Vol. 361.

F.A. CUP-TIE
SIXTH
ROUND
See BRITISH
MOVIETONE NEWS

MANAGERS CLASH ON T.U.C.

FIRST clash of policy among members of the Society of Kinema Managers of Great Britain and Ireland is likely to arise at the national delegate meeting on March 11.

A resolution of the Hull and District branch calling for early affiliation with the T.U.C. and representation on the Trades Council will be vigorously opposed.

There is a unanimous recommendation from the National Executive Committee that "it considers such affiliation and representation a direct negation of the Society's declared policy of establishing a professional status for kinema managers."

The meeting, which takes place at 10 a.m. on March 11 at Victory House, Leicester Square, will be attended by delegates of the Managers' Separate Section.

The main proposal is to consider the rules already approved by the Registrar of Friendly Societies.

The appointment of officers, trustees and committees of the Society will also be considered along with a report of the National Executive Committee on the recruitment of members, etc.

The executive is recommending that the Summer Conference at Morecambe be held, if possible, on Tuesday, Wednesday and Thursday, July 8, 9 and 10.

KINEMAS AND FUEL CRISIS

Newsreel Stoppage Averted

GOVERNMENT WILL SAVE UP TO 800,000 FT. WEEKLY

Saturday Matinees Sought

FOLLOWING the fuel crisis, the film Industry is faced with an immediate and urgent deficit of 1,500,000 ft. in its weekly raw stock consumption. The full figure is 2,500,000 ft., but by cutting export prints a saving of 1,000,000 ft. is made. Up to Tuesday of this week it seemed that the only way of bridging the gulf would be by eliminating newsreels. However, this drastic measure has now been prevented. The newsreels are saved.

After a meeting of the K.R.S., Frank Hill, secretary, said that conversations between renters and Government departments had shown that the War Office had already saved 700,000 to 800,000 ft. on its raw stock demands. It was expected that studio saving would be up to 250,000 ft.

Renters will now endeavour to cut the number of prints in new releases. The K.R.S. was opposed to the suggestion that newsreels should be cut out altogether. This theory had previously been put forward by W. R. Fuller, general secretary, on behalf of the C.E.A.

Meanwhile, releases are ensured up to March 24, and if Kodak and Ilford between them can supply the 11,000,000 ft. of raw stock which they expect to have ready, they will be guaranteed beyond that point.

Film stock will again be the top item on the K.R.S. agenda at its next meeting on March 13.

On Tuesday, the Newsreel Association and the C.E.A. met, and the exhibitors proposed the immediate cancellation of the supplementary newsreel agreement.

Newsreel authorities, while saying they were anxious for the agreement to be terminated, could not agree to its cancellation until the Order of 1943 had been rescinded by the Board of Trade.

On Tuesday, too, following an emergency meeting of the C.E.A. executive, Mr. Fuller stated that exhibitors were concerned that there should not be a cut in the renters' consumption of raw film stock, which would react upon the condition of copies.

They would be prepared to accept a cut for newsreels to 600 ft., and this, with the savings effected in other directions would, it was thought, enable prints to be serviced so that exhibitors would not suffer.

The C.E.A., after consultation with suppliers of electric current, is asking the Ministry of Fuel for permission to restore Saturday afternoon matinées and to afford opportunities for children's matinées, if not at the present hours of from 10 o'clock onwards, then from 11.30-1.30 or 12-2.

The Film Trades Sub-Committee will hold a meeting on Tuesday next at the K.R.S. to submit the views of Associations on various conditions, and the C.E.A. policy in the matter will go before the General Council meeting to be held next Wednesday.

KINEMA BUSINESS RECOVERS AFTER SEVERE "CRISIS" DROP

KINEMA attendances, which slumped badly when abnormal weather was followed by the fuel cuts, have now improved sharply in most districts.

Three weeks ago, when matinées were first cut out and box-office takings dipped abruptly there was immediate pessimism, but, as a whole, the situation is mending—surprisingly so in many cases. A. Taylor, secretary of the London branch of the C.E.A., told the KINE. "On the whole, things are a good deal better than might have been expected."

Reports from Scotland suggest that heavy snowfalls played havoc with business, and outlying theatres did badly. So, in the main, did central key run situations. Our Scottish correspondent, however, comments that Glasgow suburban theatres have mainly done well.

Speaking from Manchester, Dennis Walls, of the Emery Circuit, said last week: "Receipts both here in the North and the South where we have kinemas, are down by 33⅓ per cent. This can be attributed partly to the weather, partly to the fuel cuts, and partly to the fact that many people who have been temporarily unemployed are chary of spending their savings on kinemas until the economic situation is straightened out.

"This is now an excellent opportunity for exhibitors to send in to the General Secretary their notes on rising costs, etc., to assist the Association in its campaign for lower entertainment tax."

On Monday, he said: "Things are now looking up, but they have a long way to go."

A. J. Hinge, of Newcastle, treasurer of the C.E.A., said: "Business is certainly down quite seriously, although there are surprising differences from theatre to theatre.

"I think you might say that where a man has lost his matinée trade he has felt the pinch very badly."

S.O. CASE APPEAL IS LODGED

IT has been decided by the Cinematograph Exhibitors' Association and Gaumont-British Picture Corporation to lodge an appeal against the judgment of Mr. Justice Henn-Collins in the case of the Wednesbury justices agreeing to a ban on the attendance of children under 15 on Sundays.

(See page 26.)

◆

Former Vitagraph Head's Death

Formerly managing director of the Vitagraph company in London and brother of A. E. Smith, founder of Vitagraph of America, George Henry Smith died on February 25 at the home of his granddaughter in Gloucester at the age of 80.

He retired shortly before the company was taken over by Warner Bros.

M-G-M Publicist Here

Arthur Pincus, assistant director of publicity and advertising to Loew's Incorporated, is arriving in London by air on Thursday.

He will take part in general conferences in London before proceeding to the Continent.

◆

The KINE. and the Fuel Crisis

OWING to the Fuel Crisis we have been compelled to reduce this week's KINE. to 40 pages, apart from SUB-STANDARD FILM. This cut must go on while supplies continue to be reduced by the coal shortage. You may be certain that the size of the KINE. will be increased at the earliest possible moment.

We may add that all Postal Services to readers were carried on throughout the crisis period without interruption. We are pleased to know that we were thus enabled to help many hundreds of readers individually even though we were compelled, in common with other periodicals, to suspend publication for two weeks.

The KINE. advises its postal subscribers that it has been decided that the period of all existing subscriptions will be continued for an extra fortnight after their final date, which means that our regular readers will receive 52 weekly copies for their subscription despite the compulsory break in publication.

KINEMATOGRAPH
WEEKLY
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"Kinematograph Weekly" is a member of the Audit Bureau of Circulation

A Need For Clarity

A HIGH COURT decision of great importance to the exhibiting side of the film Industry has been handed down by Mr. Justice Henn-Collins, who has held that when granting Sunday opening licences local authorities are perfectly entitled to stipulate that children under 15 should not be admitted at all, irrespective of whether they are accompanied by parents.

The decision arose in the judgment of an action brought by a subsidiary of Gaumont British against the Wednesbury councillors. The Judge pointed out that the Sunday Entertainments Act of 1932 empowered local authorities to grant Sunday opening subject to such conditions as they thought fit.

He added that in a similar action in 1944 it had been held that there was nothing improper in a local authority putting up the bar against children of under 16.

In the course of his ruling, Mr. Justice Henn-Collins said that it was important from the public point of view that the public should know how the law stood, even though it be from day to day.

It was intimated that there would probably be an appeal.

In view of that appeal it would be improper for the KINE. to comment on the ruling—but it is not improper for the film Trade to point out that this is yet another urgent reminder of the necessity for co-ordinating all film legislation into one over-riding law.

At the moment the laws governing the exhibition of films are complex in the extreme, and the precedents on which findings are based have ranged over a number of otherwise unrelated Acts.

What is needed is one overriding piece of legislation, and if the Wednesbury decision helps to bring that about it will be a blessing in disguise.

Let us urge that time will be found for such clarification in the not too distant future.

As many readers of the "Kine.," particularly senior officials of the Cinematograph Exhibitors' Association, are aware, this journal has for some time been working on an authoritative history of the C.E.A. At the commencement of the fuel crisis this tribute to the Association was in an advanced stage of preparation, and it was hoped to publish it on the occasion of the annual general meeting, to be held in London next week.

Economy in the use of paper, enforced by the recent fuel cuts, however, means that publication must be deferred. It will appear as soon as possible.

LONG

EVERYBODY gets to know the figures—when the figures are good. The hardest thing in the world is to hear them when they are down.

So I will not pretend to open these notes with a precise mathematical statement about the condition of the box-office.

Instead I will deal in generalisations.

These unfortunately point incontrovertibly to the fact that weather and fuel crisis have combined to put the box-office receipts on a long toboggan ride.

MIND you, there are spots where business is very good and there are films which are doing very good business; how much better business they would have done but for the conditions is anybody's guess.

In the last few days of suspended publication I have had plenty of time to keep up with my normal workaday contacts and to re-establish a landline with business friends in different parts of the country.

So I made inquiries about the state of the poll at widely different places.

The conclusion I reached is this:—

BUSINESS, generally speaking, has slumped about 20 per cent. compared with the same period of last year.

As I say, this is not a hard-and-fast figure, it is a synthesis of the opinion of experts.

I know one man who puts the drop higher, and a few who put it lower.

Completing the picture, it is the general impression of the men I have talked to that the box-office graph turned its peak at about the end of last September.

The last few months of the year showed a slight decline compared with the year before; and that tendency continued increasing somewhat into January.

THEN came February with its national crisis, its matinée cut, its fuel restrictions, and its freak blizzard, with immediate results which I have indicated.

Taking the longer period, that is, since the beginning of the autumn, good judges with whom I have discussed it put the overall fall at about 15 per cent.

HAPPILY, it is now pretty clear that things improved sharply as they deteriorated.

Teddy Hinge was on the 'phone to me Tuesday afternoon, and he made it quite plain that on the whole the situation, although spotty, was not as bad as people had at first feared.

My over-all impression of business during this immensely difficult time is that there is plenty of life in the box-office yet.

I DO most seriously suggest, however, that exhibitors as a whole pay earnest attention to a remark of Dennis Walls which you will see on our main news page.

The vice-president-elect points out that the fall-off in takings is a first-class reminder that exhibitors might well send confidential details of their trading positions to the general secretary.

If W. R. Fuller and his henchmen can amass sufficient solid data there is a chance that the Trade can get its Entertainment Tax position reassessed.

We shall only do this if we show that receipts have fallen to a point where the business cannot stand the present rate of tax. That point is now here or hereabouts and it is up to exhibitors to start an agitation.

NEVER out of the news for more than a minute, the mercurial Sir Alex. Korda has been signing up talent left, right and centre. His latest move is Vivien Leigh for "Anna Karenina," while he is also roaring ahead with plans for a remake of "The Scarlet Pimpernel."

I have the utmost affection for Alex., who is the wittiest and nicest of men, but, seriously, does he really have to remake "Anna Karenina"? And is it really so wise to remake "The Scarlet Pimpernel"? My impression is that the immensely important success which British films are now enjoying is due to the fact that they have got their roots in the earth and their branches in the clear air of reality, at the same time that they show a fine flair for the "different" story.

Both the prestige and the money these days seems to be united in the simple, down-to-earth subjects in which the woman in the back row of the circle sees the world around her, sublimated a little, perhaps, but not glorified out of all recognition.

There are so many splendid subjects waiting to be made in this rennaissance of British films that I hope a man of Korda's great talents does not put in all that prodigious work in order to make a subject which does not reflect any side of life in this island of ours.

MARCEL HELLMAN—who, by the way, is to be congratulated on having just put Sally Sutherland on the strength—is off to the States on Wednesday of this week.

He goes through to Hollywood where he will confer with Dar Zanuck. The future pictures will make for 20th-Fox w have, I understand, a world lease, and he hopes to persua the West Coast executives to him have some top-line stars the occasion.

I wish Hellman well on trip. At the same time I voutly hope that any films does make for world release of better quality than "Meet At Dawn," his last film, whi received just about the worst of Press notices I can ev remember.

UNUSUAL number of comin and goings across t Atlantic these days.

One of the latest arrivals Jock Lawrence, the ever-smili vice-president in charge of publ relations for the Arthur Ra organisation in New York.

Jock is one of those hig pressure fellows who covers h trigger finger with a smile, as were; and there are alwa plenty of people to welcome hi on this side of his private lak

ANOTHER film man on th steamer coming over Richard Altschuler, president Republic, who is heading Europe to look over the Co tinental situation. As far as h increasingly important produ is concerned over here, he wi find his interests most ably pr tected by Sid Myers and th British Lion salesmen.

Altschuler told New Yor reporters that his search i Europe is dependent on on problem—whether or not he ca investigate conditions in th Soviet part of Europe.

I could have told him th answer to that one. He can't.

BACK from California i Arthur Dent, wearing th familiar grin underneath a unaccustomed February su tan.

Arthur, who is planning British production as an independent, and who has had fingers in a number of production pies, tells me that his trip to the Coast was one of the happiest in his life. Throughout his stay in Hollywood he never went out with either a coat or a raincoat, and the only time he felt cold was when he read the news stories about the blizzard in England.

FROM the States I hear that Eric Johnston, head of the Motion Picture Association, is now planning a return to Britain next month to take up his cudgels on behalf of American interests in the jockeying for future quota position.

Johnston, you will remember. was here in the autumn, when he was known to be surprised at the firmness of the official attitude to the pending film legislation. Before he went back he quietly invited leaders of the exhibiting Industry to join him in a campaign to keep the condi-

SHOTS

ions of the present Quota Act for ne more year.

Johnston had an immensely ifficult job, and I think it is ir to say that he did it very apably; and one can say this respective of any views one ight have on the verities of his ause.

AY ALLPORT, meanwhile, has returned from a hasty rip to Spain and Portugal, here he has gone through his miliar routine of pouring oil n troubled waters. He is an pert oil pourer.

Allport, head of the Motion Picture Association in this ountry, and with most of Europe in his see, is one of the ndustry's most travelled men.

He tells me he found condiions very sticky in the Peninula, where both Governments re adopting oppressive and restrictive measures. Knowing Allport, I am sure he put up the best possible case for his principals.

BACK also from the States are James Perkins and Jos. Friedman, heads of Paramount and Columbia to this ice-bound island.

I had a long session with Perkins before he made the trip two or three months ago, and was very impressed with his grip on the situation over here. He had formed a number of definite conclusions and was intending to express them at Paramount production conferences on the coast.

From letters I have received from Hollywood, he spoke out, said his piece and made a great impression on his home office. His views, I understand, are that this market, with the critical times it is going through, is a particularly ticklish one from the story point of view. It requires most careful "angling," and the story which is ideal for a land of plenty is not necessarily right for an audience with a tightened belt.

If Perkins was able to explain the subtleties of the situation and impress his producers with the need for exercising particular tact then his mission will be counted a great success.

OF Jos. Friedman there is little I need say. He is one of the best-known characters in Wardour Street, and he has been making this Transatlantic trip for more years than most of us care to remember.

He tells me that he was impressed and pleased with the fact that Columbia, despite all the news stories to the contrary, is not overlooking the importance of the "B" picture.

There is no intention of cutting second features out of the company's programme, as it is felt that they serve a valuable purpose to exhibitors and are also useful as training grounds for the top-line directors and producers of the future.

I quite agree.

I CONGRATULATE John Davis on his election to the board of Gaumont-British.

Similarly I congratulate G.B.

Davis is the key man in the inner hierarchy of the Rank organisation. His appointment to this important board presumably means that there will be a closer liaison between Arthur Rank and New Gallery House than there has been in the past.

It is common knowledge in the Trade that up till now at least, Arthur Rank and his closest advisors have never been as directly concerned with G.B. as they have with Odeon, which, as it were, has always been their first love. Quite naturally.

MOST important news in the exhibiting field is next week's annual meeting, when B. T. Davis will take over the presidency from Fred Prior.

As you know, the annual dinner-dance has been postponed owing to the fuel crisis.

I have no doubt but that Prior is relieved to have finished his term of office, which has been abnormally strenuous. He told me some weeks ago that the presidency was far from an unmixed blessing.

HE has travelled literally thousands of miles on official business, and he has given himself wholeheartedly to the Association.

In the course of it he has made some really first-class after-dinner speeches, for Prior is a man with a happy wit and at times a rather daring sense of the comic.

Davis, who succeeds him, is a very different type—less spectacular and more reticent. He is not perhaps such an easy mixer and he has not the same ready gift for raising a laugh.

His strong suit is his steadiness and the Association is probably lucky to have so sound a man at the helm during a year which will certainly be more difficult than almost any.

DENNIS WALLS, threatened with last-minute opposition to his candidature which did not materialise, now becomes vice-president.

There are already signs that in 12 months' time, when the vice-presidency comes up again, that there will be quite a spirited fight.

Arthur Watts and W. J. Speakman have both intimated that they might be persuaded to stand.

MEANWHILE, the only excitement this next week may be in the election of treasurer. This position has been filled very conscientiously by Teddy Hinge, a man who gives an enormous amount of service to the many trading Associations on whose committees he sits.

It may be that he will be returned unopposed for another year, guarding the cheque book, but at the time of writing I hear rumours that some General Council members may nominate a man from Birmingham.

This is as may be.

WHAT a whale of a job of work W. R. Fuller has had to do in the last few weeks!

He has been here, there and everywhere, smoothing out patches, laying bogeys, settling problems, mixing metaphors evidently, and generally making the life of the exhibitor easier.

It is at times like these that the Association can well preen itself on its possession of so astute a general secretary.

FROM renting quarters I hear that great pressure is being brought to bear on Major R. P. Baker to persuade him to stay on as president of the K.R.S. for one year.

You will remember that the KINE. exclusively announced his decision to retire from the office some weeks ago.

He is still anxious to leave the chair, but his friends are eager in their arguments. It may yet be that he will yield to their rhetoric and will allow his name to go forward for another term.

FOOTNOTE: Our brightest junior reporter, on seeing the headlines "Milder Everywhere" at the top of Monday night's weather story, commented: "That man must be buying another company."

THE STROLLER.

ARTHUR DENT

IAMES PERKINS

JOS. FRIEDMAN

JOHN DAVIS

MARCEL HELLMAN

CLOSE-UPS

by SCREENCOMBER

"O.K., Cut!"

TO the tune of that old favourite, "I Hear You Coaling Me," the KINE. printing presses are once again on the move. A very much misunderstood gentleman friend of ours, who subsequently finished up in "The Chair," once assured us that the traditional and invariable procedure was first to turn on the current; Mr. Shinwell first turned the supply off and then administered the shock, that brought the chilling cry from picturegoers everywhere, "There's Cold in Them Thar Halls." Selznick's "Gone with the Wind" was as nought compared to Shinwell's "Up with the Breeze"; the former took a lot of standing, but the latter took even more standing. Ah, well, so far as we're concerned we can go and eat coke—if we can find the coke. Meanwhile, we just wait until the "House Fuel" boards appear again.

Just a Gipsy

WHEN the lights went up again, imagine our chagrin to find we had been smuggled back, in the black-out, to our old original position on this page, just when we had resigned ourself to the quiet and charm of our little hideout on page 6, with only our memories to keep us company in that secluded backwater. And now, back in the nauseating proximity of old Snoopy Stroller, Long Acre's Long Shot and Long Bow King, we can gaze out over two pages of his revolting twaddle and watch him and his brazen girl-friend, Dame Rumour, stroll leisurely in through the front entrance, at the top of column 2, satiated with gratuitous grub and saturated in gift gin. From our eerie we can watch them stagger gradually down column 2, up column 3, and so on, until they finally exit through the cellar at the foot of the adjacent column, leaving behind an odour of stale liquor and equally stale rumours, a trace of bicarbonate and a mess of cliches and split infinitives, for the edification or the horrification of our readers.

(Now turn to this column for a whiff of fresh air.)

Bright Idea

A RENTING friend of mine has hit on a brilliant method of ensuring superlative reviews for all his pictures—a series of second-rate American quickies. He has a special sound track done in French for the Press screening and the critics leave the theatre raving about it. The less French they understand the greater the masterpiece the picture becomes. "Poissons," they roar, knowingly nudging their neighbour. "Poissons—Fish—see? Witty, I call it, brilliant—oh bien! bien!" "Be hanged to who?" asks their less erudite neighbour and there the matter must rest for the time being.

"THE SHOW MUST GO ON" IS THE SPIRIT IN FACE OF THE CRISIS

A Saving of 1,500,000 ft. of Stock Weekly Essential to Keep Trade Going

A STORY OF IMPROVISATION AND DETERMINATION

THREE weeks have passed since the last issue of the KINE., and in that time the nation has stood up to a major industrial crisis. The film trade, although not an essential industry in the sense of the great basic utilities, has, nevertheless, been called upon to play a very important part in events, for full kinemas mean contented people.

The motion picture business has nothing to do with the production of raw materials, but in the building of the morale its importance is second to none.

The story of the last three weeks as far as the film industry is concerned carries on precisely from that point where we left it in the last main news page story that the KINE. published before the closedown. Its opening words were: "The story of the fuel crisis in the film trade is a story of improvisation, snap decisions and a determination to keep the show going at all costs."

The Spirit to Win

That was the spirit which carried the Industry through one of the most difficult times in its history, and yet enabled it to purvey entertainment to the satisfaction of its millions of customers.

Here, continuing from our last issue, is the tale of the crisis, condensed for the record:—

On the exhibiting side the C.E.A. quickly took the initiative and called an all-Industry meeting to discuss the emergency, and the film stock position immediately became the spearhead of the problem.

Representatives of Trade Associations at a meeting on February 25 analysed their film stock needs roughly as follows:—

Commercial—Production	1,500,000	ft. per week
Renters	4,000,000	,, ,, ,,
Newsreels	1,500,000	,, ,, ,,
Export print ...	1,000,000	,, ,, ,,
Oddments	500,000	,, ,, ,,
Government needs of all kinds	2,500,000	,, ,, ,,
Printing waste	500,000	,, ,, ,,
	11,500,000	
Export stock	2,000,000	
	13,500,000	ft. per week

Kodak said that it could produce 7,000,000 ft. a week *as and when* it gets 50 per cent. of the normal amount of coal, plus 80 tons weekly from the Cripps' scheme.

Ilford said that as soon as the current is switched on it can produce 2,000,000 ft. a week.

In all, there looked like being no more than a total production of 11,000,000 ft. each week, a deficit of 2,500,000 ft. on the weekly needs.

Cut Exports

The meeting was told that exports could be cut by 1,000,000 ft. each week; but there was little possibility of Government consumption being cut. A balance of 1,500,000 ft. weekly would have to be found by renters and newsreels.

Stock economy, the C.E.A. says, would mean that renters would have to save 1,000,000 ft., which would put prints back to their war-time condition. It would mean a 600-ft. newsreel each week. The question arose, could the C.E.A. stand a return to this war-time condition?

Said W. R. Fuller: "If it were proposed to advocate the cessation of newsreels, it would need a more or less unanimous resolution that the quality had deteriorated so that at 600 ft. in length the reels had more or less ceased to be of any particular attraction to the public."

Looking to the immediate future, the meeting was informed that Kodak has six weeks' stock, which it would be unwise to run down below three weeks' supply. It takes a month for new emulsions to mature.

Renting

On the renting side, no renter has reported any immediate trouble in acquiring release prints. They forecast "difficulties" for late March and early April line-ups, unless the position is eased. Staffs, as in all industries, were working under difficult conditions.

Most renters had praise for the transport organisations. G.F.D. reports that not once during the past fortnight has an exhibitor failed to get his delivery on time, in spite of power cuts and freeze-up.

Drivers in the Bury St. Edmunds area took G.F.D. product to kinemas in nearby towns by means of sledges. Said a spokesman: "We cannot too heartily congratulate all transport men."

Laboratories

The laboratories were plunged into darkness by the power cuts. But in many cases they were able to improvise and get into production on a restricted basis, executing the more important jobs such as providing the newsreels with their service and sending rushes to the studios.

M. K. Reid, secretary of the Association of Film Laboratory Employers, pointed out last week that the cuts were certain to bring a considerable increase in overhead expenses. The fact that the large Humphries plant was closed was having a serious effect; but the laboratory hoped to obtain an alternator which would allow work to be carried out 50 per cent. normal and has since reopened.

At that time Henderson and J. H. Martin were not operating. Studio Film Labs. was doing a little work.

Olympic, held up for four days, got back to an 80 per cent. output with the use of generating plants.

Denham, as reported in the last KINE. issue, was able to take power from the studio generating plant. Since then the laboratory has gone all out to help other laboratories and producers who do not normally use the Denlab service. It has done excellent work.

Laboratories were allowed to use power for processing newsreels for overseas and certain "urgent" jobs.

Studios

Film production has been carrying on almost at peak level. This has only been because of the tremendous amount of energy and initiative put into the job by everyone from production head to call boy.

Many studios—including Denham and Pinewood—have their own power plants and were little affected by the cuts. Other studios—British National, Riverside, Shepherd's Bush among them—were at first paralysed by the cut.

Fred Swann, hearing the news of the cuts on Friday night, had, in a matter of hours, acquired generating plants for British National. W. H. Norris hired a fairground outfit to keep Nettlefold in action, and James Carter had as many as 12 generators servicing the three studios in his group—Riverside, Twickenham and Southall.

Welwyn was at first out of action and the new Boulting Brothers' film was delayed. But the studio can open to-day (Thursday) under its own power.

Sydney Box had to pay off the Bush staff for a week. But he started "Good Time Girl" on Thursday of last week by means of mobile generators. Tony Darnborough, managing Islington for Gainsborough, had a fair company providing juice by February 13.

In some cases there were delays because of a shortage of A.C. current. Editing, sound-recording gear was at times out of action. Costs of hiring mobile plants were high. Islington reported that a generator cost £50 a day, but to hold up production would mean a loss of £1,000 a day.

There have been few cases of retakes being necessary because of a lack of rushes. Many directors have had to shoot blind, but the laboratories have been able to provide rushes at least twice a week.

Technicolor has maintained its floor service.

Shorts and Newsreels

People who have suffered most by the emergency are the short film makers. L. G. Parker, general secretary of the Association of Specialised Film Producers, points out that the short film maker cannot afford the high costs of hiring mobile generators.

They have, in many cases, been put out of action because of a lack of power to run editing and recording machinery. In other cases, factories which provide the location for industrial films have themselves been out of action.

The Film Producers' Guild has had a pile-up of unedited material. The Merton Park studio was unable to do anything except a few routine jobs.

Newsreels missed their first issue, but in every case they were able to acquire mobile power plants with which to produce subsequent issues. Most of the reels, incidentally, played down the fuel crisis in favour of Royal Tour pictures and sporting events.

Employees and the Crisis

There has been little hardship among the employees. In no case has a shut-down deprived any number of men or women of their weekly pay packet.

The laboratory employers, faced with large overhead expenses, made an arrangement with their workers whereby if the laboratory was closed down completely the staff should be retained at full pay. The time lost is to be made up as overtime or during holidays.

Laboratories remaining open decided that the staff would make up for loss of time, not as individuals, but by a collective effort by the whole works.

Time lost can be credited to another employer if the laboratory man changes his job.

Studio workers in particular showed a good spirit of co-operation. The studio section of N.A.T.K.E. passed a resolution asking all its members "to take extraordinary measures to overcome the present crisis."

M.P.E.A. To Censor For Export

THE U.S. Motion Picture Export Association has started a campaign to eliminate from overseas distribution all Hollywood pictures which do not portray the true American way of life. This was stated at a meeting in Washington last week, attended by M.P.A. president Eric Johnston.

The censorship system is to operate on the basis as the Production Code. When a subject is considered unsuitable for export, the production company is to be asked to substitute another one for circulation in the 13 countries where M.P.E.A. operates.

The idea of the scheme, M.P.E.A. spokesmen say, is to convince the U.S. Government that voluntary censorship is better than a Government control of what Hollywood product reaches the political hotbeds of Europe.

MANAGERS FIX THEIR FEES

The Managers' Separate Section, shortly to be known as the Society of Cinema Managers, held a meeting in London during the fuel crisis and agreed to a new scale of membership fees.

It was then proposed that there should be a sliding scale of fees.

It was agreed that managers with salaries exceeding £12 a week should pay 15s. quarterly, and those between £8 and £12 will pay 10s. quarterly.

Managers and house managers below £8 a week are to pay 5s. quarterly—the same as relief and assistant managers.

Trainee managers during their period of training should pay 2s. 6d. quarterly.

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LONDON CONFERENCE CENTRE FOR U.I.

Joe Seidelman, president of Universal International Films, and vice-president Al Daff are sailing on the *Queen Elizabeth* from New York on March 7, and are due in London on March 12.

They are to discuss present and future business affairs with J. Arthur Rank and his executives and, later in the month, will hold a series of international conferences of U.I. officials from the Continent, Near and Middle East.

Kodak Expansion

E. P. Curtis, vice-president of Eastman-Kodak, returning from a trip to Britain, has told the New York Press that the Kodak interests are planning plant extension in England at a cost of £400,000.

David Joins Selznick

Bill Erbb, of the David O. Selznick releasing organisation, has appointed Harold David as his editorial representative in this country.

David's first assignment is the publicising of "Duel in the Sun," due for presentation over here in two months' time.

WORDS ACROSS THE SEA ON QUOTA

GEO. ARCHIBALD

Archibald Replies to Eckman's Comments in U.S.

By KINE. Correspondent

SAM ECKMAN

IN a ring formed by the correspondence columns of the Sunday edition of the *New York Times*, two film Trade leaders are battling it out over future British quota regulations. The contestants Sam Eckman, Jun., managing director, M-G-M in this country, and George Archibald, managing director of Production Facilities.

The match opened with a contribution by Sam Eckman, replying to previous discussions on British-American Trade issues. He said that American film circles are not "boiling with indignation," but they are certainly disquieted by threats, more or less thinly veiled, of heavier restrictions being clapped on American motion pictures.

Trade by Statute

Here are the salient points of his contentions:—

On Playing Time.—"British quota Acts have now been in operation for 20 years. To-day, British studios are operating at maximum capacity and British theatres are showing more British pictures than the law requires. . . .

"Clearly, the aim is to divert trade from American to British pictures, not by superior quality or competitive marketing, but by statute."

On Trade Parallels.—"I dare say that American interests would be glad to get some of the British insurance, shipping, rubber and Scotch whisky trade in the United States by. the same method, but they have not attempted to do so."

On Free Trade.—"When the American loan to Great Britain hung in the balance. the British Government favoured the removal of trade barriers."

On Finance.—". . . I think the strongest argument I can offer is that Great Britain does not suffer from the showing of American films; on the contrary, she is the principal beneficiary. Eighty-three per cent. of the total earnings of American films in Great Britain, almost exactly five-sixths of the total, remains permanently in England."

On Entertainment Tax.—"The British Treasury alone obtains annually from entertainment tax on American films more than twice the amount the American Industry receives for the films from which this revenue is derived. The 1945 entertainment tax on American films produced approximately 34 million pounds. . . .

"Great Britain not only earns and retains the sterling equivalent of some 332,000,000 dollars annually from American pictures; it depends on them for essential entertainment that Great Britain is not otherwise in a position to provide. . . ."

On the Solution.—"Admittedly, all dollar expenditure at this time is a serious problem for Great Britain. But no solution can lie in the stoppage of a product that is essential to the British public, and profitable to British economy as a whole. . . ."

In his reply to Mr. Eckman's arguments, George Archibald goes to considerable length to explain this country's present economic position. The need for Britain to step-up her exports by 75 per cent. over the 1938 figure, he says, means that imports may have to be reduced.

He states that before World War II, American film earnings in Britain did not exceed 35 million dollars per annum; that in 1946 the figure was about 80 million dollars, and that the earnings are running currently between 70 million and 80 million dollars.

British Viewpoint

Here are some points on the problem and the solution as Archibald sees it:—

On Previous Quota Acts.—"As he (Mr. Eckman) says, British Quota Acts have been in operation for 20 years. What he doesn't say but must surely agree is that without them there would have been no British film production industry."

On the Need for a New Act.—"Is it unreasonable that a British Government should seek (a) to preserve its film production Industry, and (b) to ensure that somewhere around 25 per cent. of its theatres' programmes should be British,

On Trade Parallels.—"Mr. Eckman says that no doubt 'American interests would be glad to get some of the British insurance and . . . trade in the United States by the same methods, that is, by legislation. Is there not already such legislation? And isn't there a Swoot-Hawley Tariff Act?"

On Mr. Eckman's Figures of American Film Earnings for Britain.—"What has any of this got to do with the question of whether Britain can afford some 80 million dollars a year for American films?

"These figures relate only to internal sterling transactions which have no bearing on the dollar-sterling exchange."

On Entertainment Tax.—"This is a tax paid by British movie-goers to the British Treasury—not a tax on American films, and has no bearing on dollar earnings."

Continued at foot of next col.

On British Films in America.—"There have been many fine British films which have failed to find a market in the U.S.A. What legislation has not done to American films in Britain has been done to British films in America by the structure of the motion picture industry. . . . It is easy to declare that the British movie Industry should surrender its legal protection while the American Industry clings to the extra-legal protection which in favourable circumstances it has built up for itself."

And there, for the moment, the matter rests.

Selznick Quits: U.A. Changes

MARY PICKFORD and Charlie Chaplin now control jointly the whole of the United Artist organisation. It was decided at talks last week that David O. Selznick should return his one-third stock interest and that all pending litigation on both sides should be ended.

Following these talks a meeting was held of the U.A. board at which the resignations were accepted of all Selznick's representatives. Selznick was allowed a valuation of 2,000,000 dollars on his interest, but this was offset by the fact that he owed U.A. some 1,700,000 dollars for advances on "Duel in the Sun."

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"NO ANTI-HOLLYWOOD LEGISLATION"

Britain will not draft further restrictive legislation designed to hinder Hollywood product reaching the English screens, according to Murray Silverstone, president of 20th-Century Fox International. He has made a speech in the U.S. in which he urges exhibitors in particular to give more screen time to British films so as to help Britain gain U.S. currency.

Conciliation Board

Two Conciliation Board meetings under the national agreement with the Managers' Separate Section are being held this week.

The first, on Tuesday, was at Bristol to consider the dismissal of Frank Deakin, manager of the Scala, Bath, of which Beckett and Plank, Ltd., are proprietors.

Another meeting, at Edinburgh, on Friday, will consider the case of A. J. Oliver, of Poole's Roxy.

Sheckman Gets Three

Sol Sheckman, of the Essoldo circuit, has acquired three kinemas formerly controlled by the Emery circuit. They are the Scala, Ford Lane, Salford (Pendleton Scala, Ltd.); Dominion, Ordsall Lane, Salford (Salford Entertainments Co., Ltd.), and the New Adelphi, Market Place, Swinton, Lancs (Swinton Entertainments, Ltd.).

GENERAL COUNCIL

HIGHLIGHTS

THE annual meeting will be held at the Piccadilly Hotel on Tuesday, March 11, at 2.30 p.m.

It was subsequently announced that the annual dinner and dance at Grosvenor House on March 11 had been postponed.

J. Arthur Rank and Sir Philip Warter are to represent to Mr. Somervell, of the Board of Trade, the views of the three major circuits on new cinematograph film legislation.

* * *

"Duel in Sun" Admission

An exchange of cables with Eric Johnston, president of M.P.A., on the subject of the allegation that Selznick representative in England was trying to get increased admission prices for "Duel in the Sun." It was pointed out that increased admissions meant more dollars for U.S.A., which is "very bad politically and embarrassing to film Trade." Johnston replied he is advised there is no authorisation for a proposed increase. Releasing policy was still undetermined.

G.P. Committee report expresses hope that no attempt will be made to increase admission prices beyond normal.

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C.E.A. Vice-Presidency

Owing to the lateness of nomination and impossibility of printing and issuing ballot papers, H. P. E. Mears has withdrawn his candidature for the vice-presidency.

W. J. Speakman, chairman of N.-W. branch and former national president, declined the invitation of his branch to be nominated for the vice-presidency as he had already promised to support D. C. Walls.

* * *

Carbon prices are under review by the Carbon Pool owing to the increased cost of labour and materials. Complaints as to quality by the S. and E. Lancs branch has been investigated. It was found that while samples were of different manufacture the performance of both was within normal trade tolerance.

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Head office accounts for the past year show a deficit, as was expected. Fifteen branches also show a deficit.

Members were reminded that it was agreed that the increase of subscriptions should not be put into effect until the revenue account showed a deficit.

* * *

Independents' Section

The constitutional position regarding the setting up of an independents' sub-section or standing committee was reported upon. A recommendation that this was impracticable was agreed by 13 votes to 1.

It was, however, agreed that upon occasion the General Council may refer any matter peculiar to independents to a specially elected committee.

* * *

General Purposes Committee is to meet N.A.T.K.E. for the review of classification of kinemas.

* * *

Lightning strike at the Palace, Glanamman (New Welfare Cinema Co., Ltd.) was the subject of a protest to Tom O'Brien, general secretary of N.A.T.K.E., who was told . . . "if the facts are as stated, here is a very serious and deliberate violation of the worst kind of the National Agreement . . . it is, of course very bad coming on top of the recently threatened strike in Glasgow, which was made without the slightest justification." General Council took a serious view of any lightning strike called without recourse to the methods of conciliation produced by the National Agreement.

NOW THE BAN IS OVER THESE EXHIBITOR VIEWPOINTS COME TO YOU IN

A News Digest of Seventeen C.E.A. Branch Meetings

HERE in digest form are reports of all Cinematograph Exhibitors' Association branch meetings held during the two weeks the "Kine." was obliged to suspend publication owing to the fuel crisis. In maintaining this service, we have of necessity minimised discussion to the advantage of presenting news of immediate interest to readers. From next week it is hoped to resume our normal coverage of all C.E.A. proceedings.

MANCHESTER

Objection to "Soap Box Oratory"

STRONG objections to Coun. Harry Mears' vigorous speech on behalf of the independents at the annual meeting of the Manchester and Salford branch were voiced at the branch committee meeting on February 19.

W. A. Hockman (G.B.) said that, as the result of "soap box oratory," the meeting voted for a resolution which had no chance of going through. Remarks were made which should never have been permitted by the chairman. In the Manchester branch there had never been a circuit *versus* independent controversy.

Secretary T. E. Robinson said relationships between the circuits and the independent exhibitors had always been amicable in the branch. All that the branch wanted was facilities for independents to meet, as the representatives of the circuits did, before each General Council meeting.

The Secretary said he would note Mr. Hockman's objection in the minutes.

Two suggestions were made to enable the renters to release films at present held up by the fuel crisis: (1) The Watch Committee should suspend the operation of its rule that films must be seen by its representatives and classified according to their reports; (2) the Ministry of Fuel and Power should be asked to waive restrictions to enable the resumption of Trade shows.

Mr. Robinson was asked to write to the general secretary with a view to an approach being made to the Ministry of Fuel and Power.

DEVON

End of Newsreel Contract in Sight

A HINT that when the crisis was over and the stock situation was up to normal there was every likelihood that the newsreel contract would be suspended was made by the Chairman (Coun. Leslie G. Hill) at the monthly meeting of the Devon and Cornwall C.E.A. at Plymouth on February 25. It was understood that M-G-M were anxious to enter the field of newsreels, and as soon as they were in the market the old contract would go by the board.

Mr. Hill was given to understand that they would not pay for the period they were without newsreels, but a portion of *force majeur* would come into effect and prevent them using it as a means of breaking the contract, which would still be in force by reason of their not continuing supply.

Commenting on the shortness of the last General Council meeting, the Chairman pointed out that it lasted 50 minutes, but cost the Association several hundred pounds, and that branch £11 for delegates' expenses. They were failing as good business people if they did not take cognisance of the fact.

The Chairman also emphasised need for economy with carbons, and stated that at a meeting he attended recently they were told that only a few weeks' supply of raw stock remained.

A bar imposed by the Pavilion and Victoria, Newquay, and the Plaza, Truro, against the Capitol, St. Austell, was referred to the J.C.C. for decision.

The next branch meeting will be held on March 25.

N. WESTERN

How Managers' Society Will Function

THE situation arising from the refusal of the Registrar of Friendly Societies to register the Managers' Separate Section and the formation of the Society of Cinema Managers as a separate trade union was explained by W. J. Speakman at the North Western branch meeting.

The new society, he said, would be party to a new agreement to operate retrospectively.

The difficulty was voiced of complying with the Liverpool City Surveyor's demands regarding secondary lighting—gas or electric. Where gas was employed there was a shortage of mantles and jets, and owing to the impossibility of obtaining paraffin it was no use considering hurricane lamps.

The opinion was expressed that the signature of new employees to the separate sickness agreement forms was unnecessary as they would automatically come within the provision of the national agreement with N.A.T.K.E.

The distribution between Chester kinemas of the £550 Sunday opening charity contribution was discussed, as their application for an extension of Sunday hours had been rejected.

Application is to be made to the Liverpool justices for permission to open on Good Fridays—a privilege enjoyed by exhibitors for over 30 years. Recently, justices intimated they would not grant licences for 1947.

Sunday films and new licensing proposals had been discussed with the Chief Constable of Birkenhead, to whom alternative suggestions had been submitted. A decision is awaited.

Wallasey Watch Committee had introduced a condition that licensees should submit a certificate signed by an electrical engineer in respect of the electrical plant.

S. AND E. LANCS

"Cock-eyed" Wages Terms

PROPOSED wages and conditions for café staffs were described as "cock-eyed" at the committee meeting of the South and East Lancs branch, presided over by Coun. J. C. Whitaker.

J. J. McCracken said the terms set out on a poster provided for waitresses employed in area "A," covering boroughs and county boroughs, being paid £2 19s. 6d., and for staff other than a cook, £2 17s. a week.

The position was "cock-eyed," because the waitresses received tips—the one with the least money did the most arduous work. He believed the proposed wage for a manageress was set down at £4 12s. Here, again, waitresses with tips would be better off than the manageress.

He had written to W. R. Fuller on the matter, but was surprised that he had not received a reply in view of members receiving these alarming posters.

NORTHERN

No Opening Before Noon Order

A DECISION of the Newcastle Watch Committee to insert on licences a clause that kinemas should not open before noon without the specific permission of the Committee, was contested at the February meeting of the Northern C.E.A. branch.

"This," said L. Lewis, area supervisor, A.B.C., "may have grave repercussions in other areas. In Manchester the opening hour is 9 a.m. I think we should ask the Watch Committee to reconsider this."

Following further objections, a proposal by Fred Jordan, seconded by Tom Massicks, that the branch's solicitor be asked to seek an amendment of the proposed clause to read "9 a.m." instead of noon, was carried unanimously.

In answer to an inquiry by Dick Eadie as to how he could obtain coke supplies, **Fred Jordan** advised approach to the Regional Fuel Officer. "We had three theatres at Sunderland almost out of coke, and application to the local gasworks elicited only that kinemas were very low on the priority list. So I approached the Regional officer in Newcastle and coke was delivered to each theatre the next day."

WEST LANCS

The Right to "Hire and Fire"

CIRCUMSTANCES of the dispute whereby the dismissal of three of the projectionists of the Arcadian and Empire, Morecambe, following their refusal to work on Christmas Day, resulted in the Morecambe Trades and Labour Council supporting a boycott of the two kinemas proposed by N.A.T.K.E. were reviewed at the West Lancs branch meeting on February 21.

Coun. H. **Simpson**, who presided, said there ought to have been a meeting of the Conciliation Board, and there would have been, but the N.A.T.K.E. made a condition that the men should be reinstated first.

Asked what the effect of the boycott had been, Mr. **Milner** replied: "There has been no effect whatever." That being the case, members commented, the matter could be regarded as closed, but the details should be put on record.

E. H. **Whittell** said the arrival of the 16-mm. entertainment film had to be accepted. What remained to be done was to secure fair conditions of trading and means to control buildings. He moved:—

"West Lancashire branch is of the opinion that a committee should be set up to consider redundancy and uneconomic competition, irrespective of whether it arises from the showing of 16-mm. or 35-mm. film, flam or non-flam," and this was carried unanimously.

EDINBURGH

Matinee Time Muddle

CONTRADICTORY instructions from Edinburgh and Glasgow as to the electricity cuts, and the holding of matinées between 11.30 and 1.30, were considered at a meeting of the Edinburgh section on Wednesday of last week, and it was agreed to act on the permission given by the Edinburgh Fuel Officer to run matinées between 11.30 and 1.30. A. S. Albin presided.

It was reported that a Conciliation Board meeting had agreed that no undertaking, beyond what was in the national agreement, had been given by any member of the C.E.A., so that there was no ground for the threatened strike on New Year's Day.

Mr. **M'Laughlin** reported on a meeting of the Joint Negotiating Committee in Glasgow, when they had discussed an apprenticeship scheme for operators.

Mr. **Dickson** pointed out that an apprenticeship scheme, visualised in the national agreement, was at present being gone into in London. He thought Scotland should be included in any national agreement.

It was agreed to have further discussion at the next meeting.

Copies of correspondence with the Argyll Picture House, Glasgow, as to booking films, and the difference in prices to circuits and independents, was ordered to be sent to 20th-Fox and RKO-Radio's representatives, and also to W. R. Fuller, general secretary.

For the Conciliation Board with the Managers' Section the following were appointed: W. Maguire, R. M'Laughlin, W. H. Albin, J. S. Dunbar, with the chairman and the secretary, the substitutes to be L. Dickson and J. Robertson.

GLASGOW

To Press for 2 p.m. Opening

THE muddle in Scotland over the fuel regulations was referred to at a meeting of the Glasgow and West of Scotland section.

It was agreed that if there was no alleviation announced by Mr. Attlee that day it should press for a 2 o'clock opening of kinemas on Saturday when the industrial load would be off for the afternoon.

The chairman, George Kemp, referring to the retirement of David A. Stewart, said he felt that the branch ought to make some presentation to him in recognition of his services. George Singleton moved the matter be remitted to the executive to consider what form the testimony should take.

Nominations for the Conciliation Board to the Managers' Section, and also to the N.A.T.K.E., were announced as follows: Ritson Bennell, James Wallace, R. McLaughlin, Miss McIntosh and Mr. Jeffrey. The names of Messrs. Bennell and Wallace came up for confirmation, and the section, considering the board was not strong enough locally, added the names of Mr. Green, Mr. Hamilton and Mr. Kemp (chairman ex-officio). The same board operates for both Managers' Section and N.A.T.K.E.

N. IRELAND

Kinemas with Own Plant Protest

PROTEST was entered at the Northern Ireland C.E.A. by Stanley Bass on the compulsory closing of all kinemas during the fuel emergency. Nine of the houses of Irish Theatres were not dependent upon coal. They used Diesel oil, which was in plentiful supply, and he saw no reason why their enterprise should now be penalised.

It was decided that a deputation should see the Ministry of Commerce and express agreement with voluntary early closing but to urge that houses with their own plant should be allowed to open and all halls at 2 p.m. on Saturdays.

The committee's report revealed that a letter had been sent to the Government asking for a joint conference on the subject of 16-mm. shows. The letter drew the attention of the Government to such salient facts that the 16-mm. shows were held in buildings which did not have to comply with safety or health regulations, that they could operate on Sundays and did not need licences to do so, and that it was a simple matter for them to evade tax.

BRISTOL

"Alter Grading Before Raising Subs."

AT the Bristol branch meeting on February 26, A. B. **Atkinson**, referring to the proposal to increase C.E.A. subscriptions, said he did not think the Association had the right to put up the subscription until the grading was altered. When W. R. Fuller visited the branch and they discussed the question, he agreed there was a case for a new grade between the "As" and the "Bs," but nothing had been done about it.

An application for membership was received from a person who proposed to run 35-mm. shows in three villages in Somerset. After some discussion it was decided to ask him to fill up the usual application form.

Following a discussion opened by Coun. **George Rees** on the apprenticeship scheme, it was agreed to leave the matter over until the March meeting.

Mr. **Rogers** warned exhibitors to be as careful as possible with carbons.

CARDIFF

A Section's Right to Nominate Officials

MEMBERS who attended the monthly meeting of the South Wales and Monmouthshire C.E.A. branch at the Park Hotel, Cardiff, sat with overcoats on and collars turned up. There was, however, plenty of "warmth" in the discussion on at least one subject—that of the right to nominate various officials given to the West Wales section. Wyndham Lewis (vice-chairman) presided.

The trouble arose on a motion by J. **Meredith Jones** (Pontycymmer) that the minute on this matter passed in May last be deleted and that the branch revert to its former constitution.

Arthur Andrews (Cardiff) remarked that the arrangement whereby West Wales was to appoint certain delegates and also a vice-chairman was made in order to avoid the splitting of the branch. If it was felt the privileges accorded were too great, it was then they ought to have said so when the resolution was originally passed.

The **Secretary** (W. J. Fooks) pointed out that the arrangement was that West Wales should have the right to nominate a delegate to the General Council each year, and the right to nominate a vice-chairman every two years, who became the chairman the following year. It might be that the West Wales people had more representation than their rights. He would suggest that the whole matter might be reconsidered by the officials and then discussed again before they came to any hasty decisions.

After further discussion it was decided to refer the matter back to the executive committee for reconsideration.

A report of the N.A.T.K.E. strike at the Palace, Glanammon, was presented. In view of the fact that the proprietor had, after two weeks' closure, been able to reopen with a new staff, the Secretary was instructed to obtain W. R. Fuller's advice as to the desirability of putting the case before the S. Wales Conciliation Board.

LEEDS

"A Contest Beneficial to the Industry"

DISAPPROVAL of national collections for charities in kinemas was expressed at a meeting of the Leeds C.E.A. on Tuesday, February 25. C. H. Whincup, the chairman, presided.

Whincup said he had attended a meeting called by the Lord Mayor of Leeds, at which the C.E.A. and other organisations were invited to support the "City of Leeds Services Benevolent Association."

Although exhibitors had been strongly opposed to collections for various reasons, if they were going to play their part in helping very deserving charities they would prefer to keep it in their own home circle. For that reason he thought the Lord Mayor's appeal would meet with unanimous approval.

A resolution that the branch should associate itself with the Lord Mayor's fund and organise a collection was moved by the **Chairman**, seconded by **Harry Hopkins**, and carried. A committee consisting of the chairman, Harry Hopkins (vice-chairman), Gerald Hylton (secretary), and George Guthrie, of Odeon, was appointed to deal with the matter.

Gerald Hylton, branch secretary, read a letter from A. E. Clemmens, general manager of Atlas Pictures, Kirkstall Road, Leeds, drawing the branch's attention to a film criticism competition run by the *Yorkshire Evening Post*. Mr. Clemmens pointed out that the prizes offered included five complimentary tickets at a kinema in the city. This was contrary to the C.E.A. rule that no inducement should be given to attract patronage.

The **Chairman** said he had been an independent member of the committee to which the Editor of the *Evening Post* had outlined the scheme. The committee welcomed it as good publicity for the kinema Industry.

As far as the tickets were concerned, his submission was that it would be wrong for the exhibitor to offer complimentary seats. The Chief Constable of Leeds had endorsed that view, and so the tickets were paid for by the paper.

PORTSMOUTH

New Transport Contract Terms

WHEN the question of the renewal of the contract with Marmion film transport was raised at the Portsmouth and Isle of Wight branch meeting, a letter was received from the

Continued on page 10

FINANCIAL FACTS AND FIGURES

By V. J. BURTT

B. and D. and Granada Profits Up on Previous Year

HAVE KINEMA SHARES TOUCHED BOTTOM?

MAIN financial news during the interval which has elapsed since our last publication has been the announcement of the British and Dominions Film Corp. results.

Profits for the year to October 31 last, after taxation, increased by no less than £73,106 to £102,876. Final dividend is 7½ per cent., making 10 per cent. for the year, as against 7½ per cent. The company is also paying an interim of 3 per cent. (against 2½ per cent.) for the current year.

The 1946 profits of London Pavilion totalled £14,778, against £14,958. With an allocation of £1,000, reserve is brought up to £60,000. Dividend is again 5 per cent. on the ordinary, and the balance forward is raised from £3,076 to £3,129.

Net profit of Granada Theatres for the year to September 30 last amounted to £44,269, compared with £35,700. Dividend is maintained at 10 per cent; £10,000 is placed to general reserve, leaving £53.349 to go forward.

The period of the enforced shutdown of **Kine.** seems to have marked the end of the direct downward trend of the kinema share market.

Whereas A.B.P.C. fell a further 1s. 6d. to 28s. 9d., and Capital and Provincial News 1s. 9d. to 16s. 3d., Gaumont-British were only 3d. lower, and Odeon actually recorded a sharp recovery of 2s. 6d. to 48s. 9d. A.P.P.H., after falling 2s. 6d. to 43s. 9d., rallied sharply to 47s. 6d.

Another favourable feature was an advance in British and Dominions to 22s. 6d., a gain of 1s. 3d. following the big rise in profits.

British Lion ordinary gained 3d. at 6s., Madame Tussaud's deferred 7½d. at 6s. 9d., and Scophony 9d. at 8s. 3d.

British Lion Studio 4 per cent. debentures put on £1 at £98, but the 5 per cent. Notes dropped £2 to £94. The 6 per cent. preference of the same company were 1s. 6d. lower at 24s. Odeon Properties 3½ per cent. debentures were also flat at £105, a loss of £2½.

G.B. Offer to A.P.P.H. Shareholders

Within a fortnight shareholders of A.P.P.H. will receive an offer to exchange their £1 ordinary shares to 5s. "A" ordinary shares of G.B. Picture Corporation. The basis of the offer will be 3½ "A" ordinary shares, plus 2s. 6d. in cash for each £1 A.P.P.H. share. The offer is equal to 48s. 10½d. per share, taking G.B. "A" shares at 13s. 3d. It explains the sudden jump this week in A.P.P.H. from 43s. 9d. to 47s. 6d. at the time of writing.

The deal involves something like £1,750,000, the ordinary capital of A.P.P.H. being £700,000.

SHARE MARKET BAROMETER

	1946		Latest.	Change.
	High.	Low.		
African Theatres Ord.	6¾	5½	£7½	+ 3/1½
Assoc. Brit. Corpn. 5/– Ord.	30/10½	20/–	28/9	— 1/6
" " 6% Pref.	32/6	25/3	31/3	— -/9
" " 4½% Pref.-Pf.	25/4½	22/1½	24/7½	+ -/1½
A.P.P.H. Ord.	46/3	28/–	47/6	+ 1/3
Brit. & Dom. Films (12/–)	27/3	17/4½	22/6	+ 1/3
" " 5½% Pref.	23/4½	20/–	22/9	— -/3
Brit. Lion 7½% Pref. (10/–)	17/1½	12/3	15/–	— -/6
" " Ord.	6/10½	5/6	6/–	+ -/3
Brit. Lion Studios Ord.	6/6	3/10½	5/–	—
" " 6% Pref.	26/–	24/6	24/–	+ 1/6
" " 5% Notes	£100½	£98½	£94	— £2
" " 4% Debs.	£102½	£98¾	£98	+ £1
Capital Prov. News (5/–)	20/6	12/–	16/3	— 1/9
Cine Television " B " Ord.	6/7½	2/6	3/4½	—
Dufay-Chromex Ord. (2/–)	6/3	3/7½	5/–	—
Gaumont-British Ord. (10/–)	28/10½	21/3	26/9	— -/3
" " " A " Ord. (5/–) ..	18/6¾	12/–	13/3	+ -/1½
" " 5½% 1st Pref.	28/10½	21/3	28/–	+ -/1½
" " 3¾% Debs.	£109½	£100	£107	— £2
General Theatres Prefd. (6/8)	28/6	12/6¾	27/6	— 2/6
" " 3½% Debs.	£105½	£102½	£103	—
Granada Theatres 1st Pref.	22/9	19/–	22/–	— -/3
Kinemas Ord. (5/–)	12/7½	10/–	14/–	+ 1/9
Mde. Tussaud Def. (1/–)	7/9	4/-¾	6/9	+ -/7½
" " Prefd. Ord.	30/3	22/6	26/3	— -/6
Moss Empires Ord.	48/–	40/–	46/3	—
" " Cum. Pref.	25/3	23/–	25/6	—
" " 3½% Deb.	£105	£103	£107	—10/-
Odeon Props. 4½% Pref.	25/3	21/–	23/7½	+ -/7½
" " 3½% Debs.	£109	£98	£105	— £2½
" " 4% Debs.	£108¾	£101½	£107½	—10/-
Odeon Theatres Ord. (5/–)	53/1½	38/9	48/9	+ 2/6
" " 6% Pref...	30/6	25/9	29/9	— -/3
" " 5% Debs.	£107½	£100	£102	—
P.C.T. 10% Cum. Pref.	41/10½	36/9	40/6	— -/3
" 7½% " A " Pref.	33/9	30/7½	34/–	+ -/3
" 7½% " B " Pref.	33/9	31/–	34/–	+ -/3
" Construction 7% Pref.	33/3	28/3	32/3	— -/3
Scophony (5/–)	16/–	6/6	8/3	+ -/9
Stoll Theatres Corpn.	24/9	17/9	21/6	— -/3
Twentieth Cent. Ord. (5/–)	5/1½	3/–	3/9	—
" " 6% Pref. (10/–) ..	12/3	7/6	10/9	— -/9
United Entertainments Ord. (5/–) ..	11/11½	10/3	11/3	—

C.E.A. NEWS DIGEST
Continued

contractors stating that they were willing to continue the film transport for the branch on the same terms as before, subject to a new clause, that should the present road haulage drivers' conditions of employment be amended to the financial detriment of the contractors, then the flat rate should be increased to such sum as should be agreed with the branch, or failing an agreement, that the contract might be terminated at the option of the contractors or the members concerned.

F. B. B. **Blake** moved that the contract be renewed for a further period of three years, with the addition of the clause suggested.

Congratulations were expressed to Arthur Daniels on the completion of 25 years' service as secretary.

The **Chairman**, James Holland, said he felt that they should circularise branch members so that they could give some suitable token of their appreciation to Mr. Daniels.

SHEFFIELD

Support for Sunday Opening Urged

THE hope that other members would eventually open on Sundays following the recent victory was expressed by **Dennis C. Walls**, chairman of the Sunday Cinema Association, at the monthly meeting of the Sheffield C.E.A.

It had been demonstrated, he said, that the majority of the public wanted Sunday opening, and he hoped that other exhibitors would remember those who did the job and spent their own money and be fair and equitable and put a little bit into the "kitty."

When Coun. Gent gave his report on the last General Council meeting, S. **Kirkham** asked what steps had been taken to fight the fuel cuts. It seemed to him that if he were in Mr. Fuller's shoes he would have an irrefutable argument against any cuts at all. With staggered hours, etc., and saving of coal in homes, it would be better if people could go to warm kinemas. It was a splendid argument one could thoroughly enjoy putting to the other side.

It was carried that a letter be sent to the chairman, Percy Toothill, who was recovering from a recent operation, and also to Dennis C. Walls to congratulate him on his nomination as the Association's vice-president.

Sussex Independents to Meet

FOLLOWING a discussion on the subject of an independent members' section of the C.E.A., independent members of the Sussex branch have decided to meet unofficially to discuss their particular problems. This decision was made at last week's meeting, presided over by Coun. F. W. Maplesdon, when the subject of an official independent section of the branch was gone into by the members.

BIRMINGHAM

Alternative Time For Trade Shows

A SUGGESTION that during the electricity emergency Birmingham Trade shows should be held between noon and 2 p.m. was made at last Friday's meeting of the Birmingham and Midlands branch, over which K. F. Jones (chairman) presided.

With regard to children's matinees, the chairman said that efforts were being made in London to get permission to run these between noon and 2 p.m., and B. T. Davis would take the matter up while he was in London this week.

To deal with the question of an apprentice scheme the chairman suggested that a sub-committee should be appointed, and it was agreed that this should consist of three representatives of the circuits and three independent representatives. U. Rainero (A.B.C.), E. Mitchell (G.B.), and a representative of the Odeon circuit, together with Messrs. Cozens, R. Rigby, and A. W. Rogers or A. G. May were appointed to discuss the scheme and report back to the branch.

Mr. Cornforth stated that at a meeting called by the Lord Mayor of Birmingham to discuss proposals for a "Brighter Birmingham." Ald. S. W. Lewis had thrown out a hint that anybody desirous of erecting new buildings such as shops, kinemas or theatres, should lose no time in submitting plans to the Public Works Committee. He also understood that the Ministry of Works would in the near future be prepared to grant the necessary licences.

The next meeting of the branch will be held on March 28, and the annual meeting of the Birmingham and Midland Trade Benevolent Fund on the same afternoon.

Notts and Derby Annual Report

AFTER 30 years as a separate organisation, the Cinema Benevolent Fund run by the Notts and Derby branch is to be wound up and the balances transferred to the National C.T.B.F.

This decision, reported at the annual branch meeting, was reached by the trustees, F. A. Prior and H. Elton, the third, Mr. Morris, dissenting. The local committee, however, will continue to function and give instantaneous relief whenever necessary.

Election of officers resulted as follows:—

Chairman, E. Mitchell (Chesterfield); vice-chairman, R. J. Black; treasurer, E. C. Morris; trustees, F. A. Prior, J. Pollard, J.P., and J. Langham Brown.

Benevolent Fund trustees, H. Elton, E. C. Morris and F. A. Prior.

Delegates, R. J. Black, J. Drew, J. Pollard and H. Elton.

Executive Committee: Chairman, vice-chairman, treasurer (Nottingham), F. A. Prior, W. Brock, H. Goodman, J. E. Harmston and L. Wilkinson; (Notts), C. Shapeero, J. Drew, G. Whitfield, C. Dunkley, H. P. Chant and H. Elton; (Derbyshire), J. Pollard, J. A. Rogers, E. Rudge, J. Langham Brown, F. Brailsford, A. Baylis, G. Eley and Mrs. Austin-Read.

N.A.T.K.E. and Managers' Section Conciliation Board, H. Elton, J. Drew, F. A. Prior, C. Dunkley, H. P. Chant.

UNIVERSAL PICTURES

boosting U.S. market for British Films

Universal Pictures Company is now devoting its creative and technical resources to the production of pictures of outstanding distinction. Production of so-called "B" pictures, Westerns and serials has been eliminated.

It is our belief that the trend among moviegoers in Great Britain and the United States and other countries is toward increasing selectivity in their choice of screen entertainment.

Implementing its new production policy, Universal Pictures has acquired the assets of International Pictures Corporation, and the production organizations of these two companies have been merged. This combination of creative and technical talent, story properties and star contracts gives Universal one of the strongest production organizations in the motion picture industry.

For Your Entertainment
UNIVERSAL-INTERNATIONAL Presents:

The Egg and I — from Betty MacDonald's Best-seller — Claudette Colbert and Fred MacMurray.

Time Out of Mind — from Rachel Field's novel — Phyllis Calvert, Robert Hutton, Ella Raines.

Song of Scheherazade — Yvonne De Carlo, Brian Donlevy, Jean Pierre Aumont — in Technicolor.

Ivy—Joan Fontaine, Patric Knowles, Herbert Marshall, Richard Ney.

I'll be Yours — Deanna Durbin, Tom Drake, William Bendix, Adolphe Menjou.

Portrait in Black — Joan Crawford.

A Woman Destroyed — Susan Hayward, Lee Bowman, Marsha Hunt, Eddie Albert.

Swell Guy — Sonny Tufts, Ann Blyth.

The Exile — Douglas Fairbanks, Jr.

Slave Girl — in Technicolor — Yvonne De Carlo, George Brent.

Buck Privates Come Home — Abbott and Costello.

Pirates of Monterey — in Technicolor — Maria Montez and Rod Cameron.

William Goetz and Leo Spitz, outstanding producers, who headed International Pictures, have been placed in full charge of Universal's production activities at the studio. The company's productions now carry the trade mark of Universal-International Pictures.

In addition to 25 pictures of distinction being produced at its California studio, Universal has arranged for the exclusive distribution in the United States and in Central and South America of British pictures produced by the J. Arthur Rank Organization, with the exception of 2 to be handled by another company and 5 to be distributed annually by Eagle-Lion.

These arrangements to distribute British pictures in the United States mark the beginning of an earnest effort to provide the British film industry with an opportunity to add materially to the world-wide earnings of their pictures. It is our opinion that British pictures should have the same opportunity to earn revenues in the United States as Hollywood pictures have in Great Britain.

The J. Arthur Rank pictures shown in the United States have been very favourably received. Critics and the public have been quick to recognize the outstanding quality of "A Matter of Life and Death," "Henry V," "Cæsar and Cleopatra," "Seventh Veil" and "Brief Encounter," to mention only a few. Box office results indicate these pictures offer a type of entertainment the American public wants to see.

Another outstanding group of British pictures is to be distributed by Universal in the United States and Latin America this season. They include among others "The Upturned Glass," starring James Mason; "Black Narcissus," a Technicolor production directed and produced by Michael Powell and Emeric Pressburger; "Great Expectations," Charles Dickens' classic, with John Mills and Valerie Hobson; "Odd Man Out," starring James Mason and Robert Newton; and "The Magic Bow," with Phyllis Calvert and Stewart Granger.

British stars are gaining a growing recognition among American filmgoers. Phyllis Calvert, Stewart Granger, Rex Harrison, Deborah Kerr, Margaret Lockwood, James Mason, Lilli Palmer, Michael Redgrave, Patricia Roc and Ann Todd are among those whose artistry and personalities are winning for them a substantial following. As these British stars become more widely known throughout the United States, there will be even greater interest in their forthcoming pictures.

U.S.-BRITISH ALLIANCE

The agreement between Universal and the Rank Organization for the distribution of British product in the United States and Latin America presages a new era of co-operation in the motion picture industry. It not only provides the opportunity for the American and South American public to see the best British pictures, but paves the way for the exchange of acting, writing and directorial talent between the United States and Great Britain.

Phyllis Calvert is starring in the picture Universal-International is making in Hollywood from Rachel Field's novel, "Time Out of Mind." Michael Redgrave will co-star with Joan Bennett in U-I's "Secret Beyond The Door." Sir Cedric Hardwicke is playing a leading role in "Ivy," now in production at Universal City. Patricia Roc has already scored a personal triumph in Universal's "Canyon Passage."

Carol Reed and Compton Bennett are two distinguished British directors now under contract to Universal-International, each to direct one of the Company's outstanding productions.

UNIVERSAL-INTERNATIONAL

Universal's line-up of current and coming productions will be the strongest in its history. Under the new Universal-International banner, top-ranking stars are appearing in productions with outstanding story values, including best-selling novels, and Broadway stage successes. These pictures are being directed and supervised by directors and producers who have to their credit some of the most successful pictures turned out in Hollywood.

J. CHEEVER COWDIN, *Chairman*
N. J. BLUMBERG, *President*

*A copy of the Universal Pictures Annual Report can be obtained by writing to Universal Pictures Co., Inc.
Rockefeller Center, New York 20, N.Y., U.S.A.*

Universal-International Pictures are distributed in Great Britain by General Film Distributors, Ltd.

TRANSPORT CHARGES GO UP TO 22½%

Main Points of K.R.S. Meeting

AT the last meeting of the Kinematograph Renters' Society, it was decided to waive six months' notice of resignation from the Society of Eagle-Lion which is no longer distributing in this country:

To supply films to the North of Scotland Hydro-Electric Board workers as a temporary measure through the A.K.C.:

To obtain C.E.A. views on supply of entertainment films to educational shows organised by Notts County Council:

To discuss with "live entertainment" interests the impingement of television upon common interests:

To undertake consideration of settlements of film accounts with a view to shortening credit:

To agree to an increase of film transport charges by road from 15 per cent. above 1939 figures to 22½ per cent.:

To inquire further into the proposals to hold a British film festival in Liverpool in September.

The K.R.S. Council has appointed a committee of print managers to report upon films damaged during projection.

Bad condition of films supplied for children's matinées and Sunday shows have been the subject of correspondence between K.R.S. and G.-B. circuit, which asked to be allowed to print its own copies. Owing to difficulties in adopting this course, the secretary, Frank Hill, is to make further inquiries.

NEW CATEGORIES SUGGESTED

Revision of film categories is urged by the Bridlington Church Council, which demands a much stronger censorship of films. Proposals are:

"U" films suitable to be shown to all at any time.

"CX" films from which children under 16 are excluded.

"SX" films unsuitable for Sunday.

"SG" films, only suitable for a specialist group, the personnel of which is strictly limited.

Complaint was made of the secrecy enshrouding the composition and identity of the British Board of Film Censors, and it is urged that educationalists, sociologists and moral welfare workers should be represented on the Board.

Kinemas Planned

Tipton Corporation Planning Committee has approved a scheme submitted by Picture House (Princes End), for a kinema in Newhall Street, subject to the approval of plans and details by the council.

DOUGLAS (I. of M.) Corporation has approved plans for seating alterations at the Strand.

CARDIFF Watch Committee has approved plans by the General Theatre Corporation, Ltd. for alterations at the Empire, Queen Street.

Myrna Loy and Fredric March in a scene from Sam Goldwyn's THE BEST YEARS OF OUR LIVES. A gala premiere in aid of the Victory (Services) Club was held for this RKO-Radio release at the Leicester Square Theatre, yesterday (Wednesday)

Letters to the Editor

That Personal Touch in British Production

McCULLIE CRITICISES C.E.A. TAX POLICY

I WOULD like to underline the moral of Connery Chappell's most important article, "The Secret of British Film Success Its Personal Touch." It was the personal touch that gave us in the past those film masterpieces from Germany, Russia and France. In Germany they used to advertise the director of a film to about the same extent as the star, on the principle of attracting the director's followers.

I have made pictures in Germany, receiving the usual publicity recognition, and one month I had to face 167 terrifying photos of myself from 167 different publications. But the idea was good. I felt encouraged to be myself, to build up a following and try my best never to let it down. This was at a time when the personal touch was at a discount over here. and although, as Mr. Chappell stresses, the personal touch is so much responsible for our present successes, I think that the lesson needs to be preached as a definite policy—just in case success may drive us to "rationalised" mass production, as has happened in America.

It was owing to the factory atmosphere of the Hollywood studios that we were fortunate enough to get Leslie Howard here as a director. Hence the box-office success of his personal touch in films he made unhampered in war-time England.

ADRIAN BRUNEL.

First House,
Bulstrode Way,
Gerrards Cross.

Altruism Misplaced

IN his remarks at the annual general meeting of the London and H.C. branch, the newly elected chairman "explained" that as "the country needs all it can get in the way of taxes" he was averse to pressing for a large-scale reduction in the rates of entertainments tax.

According to *Hansard* on February 18, the Financial Secretary admitted that a grant of £350,000 a year was being given to the Arts Council and an additional £30,000 was to "assist the Covent Garden Opera Trust."

As Sir William Darling pointed out, the subsidy to the Arts Council was "unseemly and improper . . . it operated without the ordinary taxation which had to be borne by kinemas and theatres. and in addition was being subsidised."

This surely exposes the misplaced altruism and ineptitude of the C.E.A.'s policy on entertainments tax and brings additional merit to Sir Alexander King's realistic and forthright advocacy for alleviation of tax for the kinemas.

HECTOR A. McCULLIE.

18, North End,
Croydon.

Little Man—What Now?

THE voice of Mr. Fulbrook in the KINE., February 13, truly tells the story of present-day film hire problems: "He must not be afraid to discuss with his fellow-exhibitors the price he pays for various films."

It would, however, appear to me that there is in existence an unwritten law that one exhibitor must not disclose to his brother exhibitor his film booking terms.

A clearing house, which could give us an indication of prices of all subjects, would enable all exhibitors to put up a united front. The establishment of a clearing house could be divided into independents and small exhibitors and would not be a costly venture within the C.E.A.

These latter exhibitors must receive immediate relief; they have no E.P.T. refund to help them, yet all costs have increased and business goes down. Truly, small exhibitors whose theatres have break figures round about £50 (not £100 nor £150), on approaching some renters for programmes eight months to a year old, are being told: "Our small exhibitor terms you are getting; we give you our 50 per cent. programmes at 40 per cent., and our 40 per cent. at 35 per cent., and reissues 33⅓ programme, and we'll give you a couple of 'B' programmes at seven quid." I ask you, "Little man, what now?"

H. C. STEWART,

Ingledene,
Nethybridge,
Inverness-shire.

Continued at foot of column 4

BRITISH FILMS IN U.S. TO NET $10,000,000

Johnston's Estimate for 1947

ACCORDING to a statement by Eric Johnston, President of M.P.A. of America, British films grossed approximately $3,700,000 in America in 1946, netting about $1,300,000. He estimated the net profit of British films in America for 1947 at $10,000,000.

Commenting on quota restrictions on American pictures which are being planned in Britain, Johnston said that it will be a major effort of the Association to keep present low quota restrictions in force. He said the British will reap ten times more business in America this year compared to 1946.

◆

MONOGRAM TO PRODUCE HERE

Monogram's Allied Artists company is to make three feature films each year in Britain, according to New York reports. They will be made in association with Pathe.

Details are to be finalised in April when Steve Broidy, Ray Johnston and Norton Ritchey will be in London.

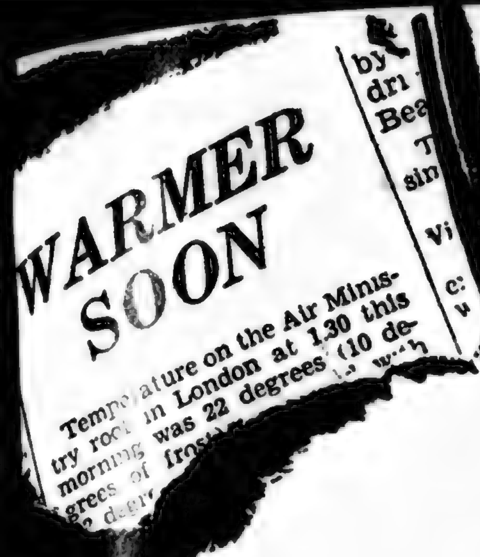
Communists Deplore U.S. Film Monopoly

A resolution deploring the monopoly of U.S. films in British kinemas and urging the Government to restrict its importation and to expand National film units was carried unanimously at the annual National Congress of the Communist Party in London.

Cameron Walton moved the resolution, which was seconded by E. Ivor on behalf of the workers in the film Industry.

C.O.I. Flasher Warning

Exhibitors are warned that the lopping off of C.O.I. flashes from newsreels is contrary to the undertaking given by the C.E.A. to the Government. They are asked to check up that the flashes are shown with each newsreel presentation



WARMER SOON

Temperature on the Air Ministry roof in London at 1.30 this morning was 22 degrees (10 degrees of frost)

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WARNER NOW!!!

eat blizzards and
lack-out to become
ne of the six top
oney-makers to
lay Warner Theatre!

Gary Cooper

IN AN ADVENTURE WITHOUT PARALLEL

"CLOAK AND DAGGER"

INTRODUCING LILLI PALMER

WITH ROBERT ALDA

PRODUCED BY UNITED STATES PICTURES FOR WARNER BROS

DIRECTED BY FRITZ LANG

SCREEN PLAY BY ALBERT MALTZ AND RING LARDNER, JR. ORIGINAL STORY BY BORIS INGSTER
[illegible] MUSIC BY MAX STEINER

ops its terrific six-
eek season at
arner Theatre by
leaning up all over
ne A.B.C. Circuit!

THE DOUBLE ROLE THAT'S DOUBLY DARING!

BETTE DAVIS

in WARNERS'

"A STOLEN LIFE"

WITH GLENN FORD · DANE CLARK

WALTER BRENNAN · CHARLIE RUGGLES · DIRECTED BY CURTIS BERNHARDT

SCREEN PLAY BY CATHERINE TURNEY · ADAPTED BY MARGARET BUELL WILDER · FROM A NOVEL BY KAREL J. BENES · MUSIC BY MAX STEINER

ll-time high Warner
rosser in the N.E.!
igantic in Glasgow!
est-ever in Belfast.

THE STORY OF COLE PORTER WITH THOSE COLE PORTER SONG SENSATIONS!

CARY GRANT ★ ALEXIS SMITH

WARNERS'

Night and Day

IN TECHNICOLOR!!!!!

with MONTY WOOLLEY ★ GINNY SIMMS ★ JANE WYMAN EVE ARDEN CARLOS RAMIREZ DONALD WOODS and MARY MARTIN · DIRECTED BY MICHAEL CURTIZ · PRODUCED BY ARTHUR SCHWARTZ

Screen Play by Charles Hoffman, Leo Townsend, William Bowers · Adaptation by Jack Moffitt · Based on the Career of Cole Porter
Orchestral Arrangements by Ray Heindorf

BRITISH LION *presents*

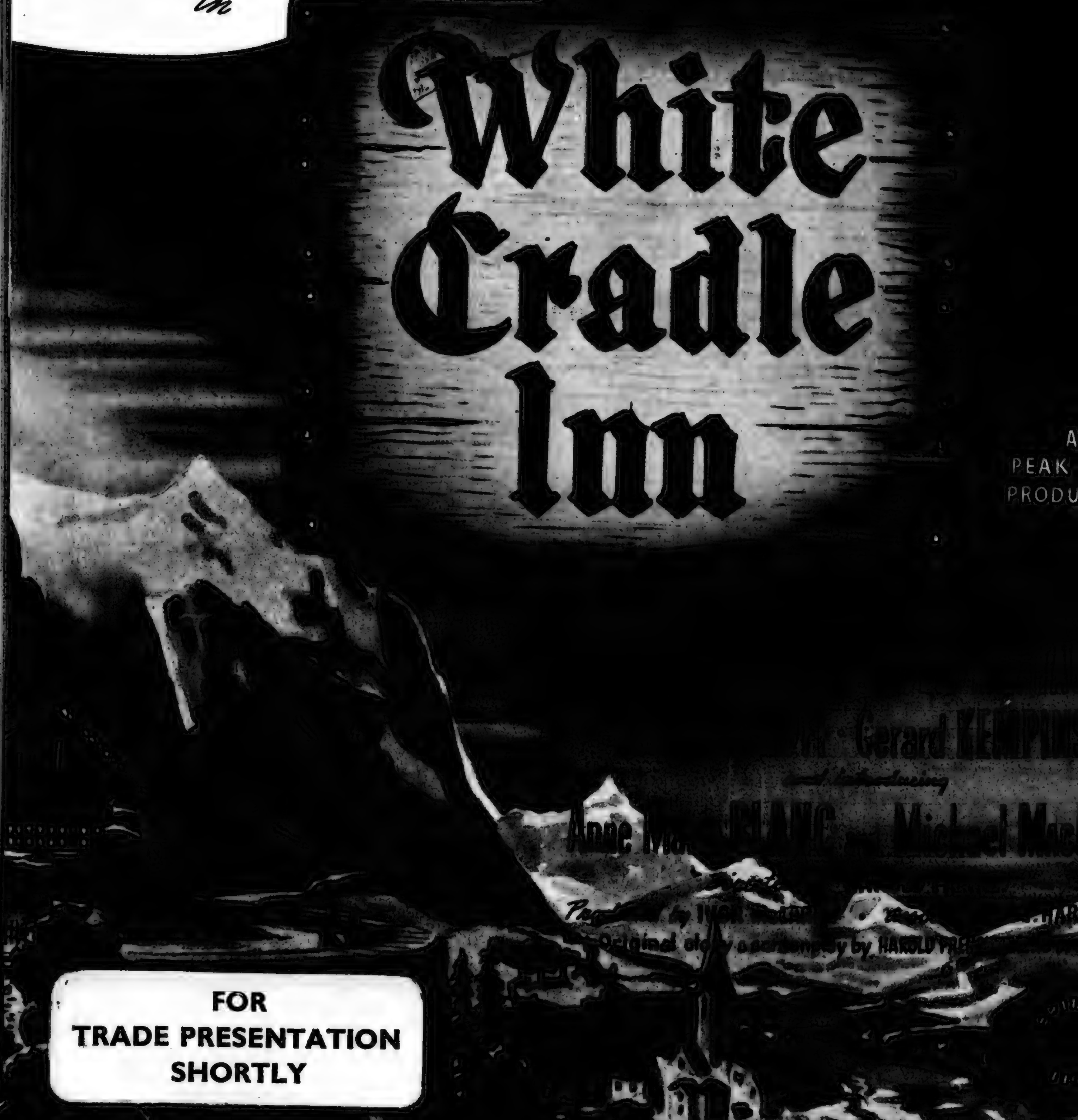
Madeleine **CARROLL**

Ian **HUNTER**

Michael **RENNIE**

in

White Cradle Inn



A
PEAK
PRODU

[illegible] · Gerard KEMP[illegible]

and introducing

Anne Ma[illegible] BLANC and Michael Ma[illegible]

Produced by IVOR [illegible] *Directed by* [illegible] HAR[illegible]

Original story & screenplay by HAROLD FRE[illegible]

FOR
TRADE PRESENTATION
SHORTLY

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Angel and the Bad Man (British Lion Republic)—U.S.	**97 min. (U)**	John Wayne, ... Gail Russell, Bruce Cabot.	Full-blooded Western rehabilitation melodrama. Story and acting forthright, photography first-class.	**Outstanding horse opera (CC).**
Arnelo Affair, The ... (M-G-M)—U.S.	**87 min. (A)**	John Hodiak, ... George Murphy, Frances Gifford.	Seamy triangle melodrama. Story obvious and overloaded, but feminine angle sound.	**Moderate programmer (NC).**
Blondie's Big Moment (Columbia)—U.S.	**69 min. (U)**	Penny Singleton, ... Arthur Lake, Jerome Cowan.	Harebrained but homely domestic comedy, the latest of the Blondie series. Plot amusing and supporting cast above average.	**Good general second (CC).**
Dead Reckoning ... ... (Columbia)—U.S.	**102 min. (A)**	Humphrey Bogart, Lizabeth Scott, Morris Carnovsky.	Pistol-packing gangster melodrama. Plot a trifle vague, but Bogart at his best and thrills hair-raising.	**Box-office Bogart (NC).**
Fool's Gold ... ... (United Artists)—U.S.	**63 min. (U)**	William Boyd, ... Andy Clyde, Jane Randolph.	Robust period outdoor comedy melodrama, one of the latest Hopalong Cassidy. Tale a trifle heavy, but star in good form and scenery superb.	**Reliable western second (CC).**
***Hatter's Castle ... ... (Paramount)—British.**	**102 min. (A)**	Deborah Kerr, ... Robert Newton, James Mason.	Period melodrama based on A. J. Cronin's best seller. Reviewed in "Kine," Nov. 20, 1941.	**Excellent British revival. Not for youngsters (NC)**
High Window, The ... (20th Century-Fox)—U.S.	**72 min. (A)**	George Montgomery, Nancy Guild, Conrad Janis.	Exuberant Raymond Chandler romantic crime melodrama. Story novel and exciting, characterisation very good and fights terrific.	**First rate thriller (NC).**
Invisible Informer, The (British Lion Republic)—U.S.	**57 min. (A)**	Linda Stirling, ... William Henry, Gerald Mohr.	Bizarre, blood-and-thunder, set in America's bayou country. Characterisation adequate and surface action suspenseful	**Good pocket thriller (NC)**
Jail Break ... ... (Columbia)—U.S.	**54 min. (U)**	Charles Starrett, Smiley Burnette, Marjean Neville.	Pocket "horse opera" continuing the adventures of the Durango Kid. Plot familiar, but characterisation versatile, action fast and scenery picturesque.	**Acceptable small hall "second" (CC).**
Ladies' Man ... ... (Paramount)—U.S.	**73 min. (U)**	Eddie Bracken, ... Cass Daley, Virginia Welles.	Screwball comedy with songs. Cast good and staging de luxe, but story on the thin side.	**Fair average light booking. (CC).**
***Last Adventurers, The (Ambassador)—British.**	**76 min. (U)**	Niall McGinnis, ... Linden Travers, Ray Emerton.	Seafaring drama of life amongst the Arctic trawler men. Originally reviewed in "Kine." November 4, 1937.	**Acceptable revival for all classes (CC).**
Lookin' for Someone ... (Columbia)—U.S.	**69 min. (U)**	Ken Curtis, ... Jeff Donnell, The Hoosier Hotshots.	Artless Western musical comedy. The Hoosier Hotshots in good form and scenery impressive, but crooner hero colourless and story feeble.	**Mediocre Western jamboree (CC).**
My Brother Talks to Horses (M-G-M)—U.S.	**92 min. (U)**	"Butch" Jenkins Peter Lawford, Beverly Tyler.	Mealy-mouthed domestic comedy drama with a racecourse fringe. "Butch" Jenkins clever but whimsy tale completely phoney.	**Ticklish general booking (CC).**
My Favourite Brunette (Paramount)—U.S.	**88 min. (A)**	Bob Hope, ... Dorothy Lamour, Peter Lorre.	Screwy espionage burlesque. Bob Hope in good form, support versatile, dialogue snappy and staging first class.	**Capital star comedy booking (CC).**
Notorious ... ... (RKO-Radio)—U.S.	**102 min. (A)**	Ingrid Bergman, ... Cary Grant, Claude Rains.	Chromium-plated espionage melodrama. Exciting story brilliantly acted, directed and staged. Feminine and popular appeal terrific.	**Excellent general booking (C).**
***Roman Holiday, A ... (New Realm)—British**	**35 min. (U)**	Commentary by F. W. Allwood	Unusual and interesting British quota featurette illustrating a conducted tour of Roman England.	**Capital thumbnail "quota" (CC).**
***Scarlet Pimpernel, The (British Lion)—British**	**97 min. (A)**	Leslie Howard, ... Merle Oberon, Raymond Massey	Romantic drama based on popular story by Baroness Orczy. Original Kine review December 27, 1934	**First-rate revival for all classes (C).**
Teheran ... ... (G.F.D.)—Anglo-Italian.	**86 min. (U)**	Derek Farr, ... Marta Labarr, Manning Whiley.	Adventure melodrama turning on a plot to assassinate the late President Roosevelt at Teheran. Characterisation unconvincing and thrills artless.	**Title booking mainly for the sticks (CC).**
***Temptation Harbour ... (Pathe)—British.**	**100 min. (A)**	Robert Newton, ... Simone Simon, Margaret Barton.	Human, out-of-the-rut romantic melodrama. Acting adequate, atmosphere excellent and big moments adroitly timed.	**First-rate British "melo." (C).**

Continued at foot of page 17

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

Good morning. Glad to meet you again. Hope you missed me those last two weeks.

* * *

The warmth of my greeting is matched by the good news I'm burning to give you.

* * *

Austerity ? Never 'eard of it !

* * *

I don't think I can do better than start by passing to you the message which I am now flashing on the Empire screen to the crowds still packing in (for the third week) to see "TILL THE CLOUDS ROLL BY."

* * *

Here it is.

* * *

"LADIES AND GENTLEMEN :

"YOU WANT GOOD NEWS. WE HAVE IT.

"NEVER IN THE EMPIRE'S 19 YEARS OF GREAT FILM SHOWING HAVE WE HAD SUCH A SUCCESSION OF OUTSTANDING PICTURES TO OFER YOU AS WE HAVE NOW.

* * *

"*First*—'THE ARNELO AFFAIR'—a love and murder story with a difference—and memorable performances by JOHN HODIAK, GEORGE MURPHY, FRANCES GIFFORD, DEAN STOCKWELL, EVE ARDEN. An 'Affair' you won't forget !

* * *

"*Next*—'IT HAPPENED IN BROOKLYN.' Here's 'The Voice,' 'The Schnozzle,' and THE girl—FRANK SINATRA, JIMMY DURANTE and KATHRYN GRAYSON—plus new star PETER LAWFORD—in a fun-packed, song-packed M-G-M triumph.

* * *

"*Next*—An outstanding event in Empire history. On Thursday, March 27, we shall present the WORLD PREMIERE of 'THE OTHER LOVE,' co-starring BARBARA STANWYCK and DAVID NIVEN.

* * *

"Miss Stanwyck and her husband, Robert Taylor, will personally attend this première, together with other stars including (we hope) David Niven.

* * *

"'THE OTHER LOVE' is the first film to be released by ENTERPRISE, the new, already famous Hollywood company, all of whose pictures will be handled in Great Britain by Metro-Goldwyn-Mayer.

LOVE AND MURDER—WITH A TWIST !

George Murphy, Frances Gifford and John Hodiak in "THE ARNELO AFFAIR."

"VOICE," GIRL AND "SCHNOZZLE."

Frank Sinatra, Kathryn Grayson and Jimmy Durante in "IT HAPPENED IN BROOKLYN."

"*Next*—Another WORLD PREMIERE. Herbert Wilcox's eagerly awaited British production, 'THE COURTNEYS OF CURZON STREET,' with ANNA NEAGLE and MICHAEL WILDING (stars of 'Piccadilly Incident'), GLADYS YOUNG, CORAL BROWNE, and a great cast.

* * *

"*Next*—M-G-M's SCOOP OF THE CENTURY. The human drama behind the greatest factual drama of all time, the atom bomb, its inception, its use, and what it means for the world—'THE BEGINNING OR THE END.'

SPONSOR.

Barbara Stanwyck, supported by her husband, Bob Taylor, will personally sponsor and attend the world premiere of "THE OTHER LOVE," the Enterprise production in which she co-stars with David Niven, at the Empire on Thursday, March 27.

"Its cast is one of the longest and greatest in film history, headed by BRIAN DONLEVY, ROBERT WALKER, TOM DRAKE, BEVERLY TYLER, AUDREY TOTTER, HUME CRONYN.

* * *

"*Next*—The famous Pulitzer Prize novel, Marjorie Kinnan Rawlings' 'THE YEARLING,' brought to the screen in unforgettably beautiful Technicolor by M-G-M, starring GREGORY PECK, JANE WYMAN and 'discovering' CLAUDE JARMAN, Jr., as 'Jody.'

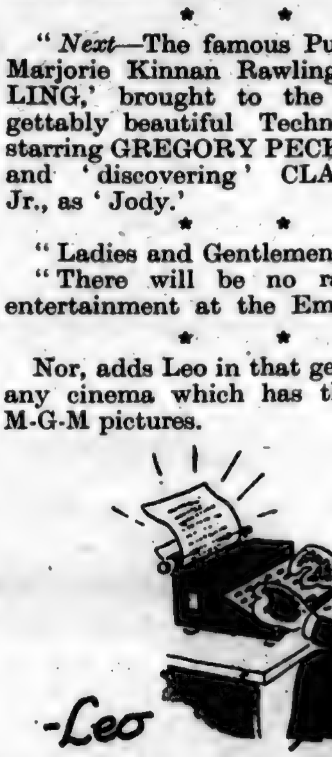
* * *

"Ladies and Gentlemen,

"There will be no rationing of great entertainment at the Empire !"

* * *

Nor, adds Leo in that gentle roar of his, at any cinema which has the sense to show M-G-M pictures.



-Leo

Reviews for Showmen

NOTORIOUS

RKO-Radio. American (A). Directed by Alfred Hitchcock. Featuring Ingrid Bergman, Cary Grant and Claude Rains. 9,136 feet. Release not fixed.

WARM and breathtaking espionage melodrama, depicting the chequered romance of a forthright Government agent and an attractive young woman of foreign extraction. The basic story formula is a trifle familiar, but it is dispensed with much more subtlety and finesse than that usually employed in fiction of this type. The principal characters, skilfully portrayed by Cary Grant and Ingrid Bergman, retain their composure in the most trying circumstances, while the cleverly engineered moments of suspense are made doubly effective by leaving just a little to the imagination. Yet, intelligent hokum that it is, it never makes the mistake of soaring above the heads of the ninepennies. Leave it to Hitchcock—and grab it! Excellent general booking.

Story.—Alicia Huberman, a beautiful young woman, suffers notoriety when her father commits suicide after being condemned for treason against the U.S.A. She throws a wild party and Devlin, a handsome Government agent, gatecrashes. He cures her of her hang-over and then proposes that she should act as his assistant in Rio de Janeiro. Her sudden love for Devlin prompts her to accept. Sebastian, leader of the subversive movement, once courted Alicia and she is forced to marry him to get into his palatial home. By this time, Devlin begins to doubt Alicia, but he, nevertheless, attends a reception given in her honour and, with her co-operation, secures proof of a plan to corner uranium. Sebastian learns of Alicia and Devlin's adventure, and, aided by his mother, attempts slowly to poison Alicia. Luckily, Devlin becomes suspicious and he saves Alicia in the nick of time. By now, Sebastian's associates know that he has been tricked by Alicia and is left to their tender mercies.

Acting.—Cary Grant is inclined to be a little unreasonable at times in his jealousy of the heroine, but otherwise he contributes a cool and manly portrayal as Devlin. Ingrid Bergman acts superbly and is compellingly feminine as Alicia, and Claude Rains and Madame Konstantin also register belief in the far-fetched plot as Sebastian and Madame Sebastian respectively. The supporting players are good, too.

Production.—The picture has two magnificent moments of suspense, one half-way through when, during the reception in Sebastian's home, the audience has every reason to fear that Devlin and Alicia won't get into the wine-cellar before the staff return for more champagne, and the other near the end depicting Alicia's spectacular last-minute rescue. These, securely linked by eager love scenes, put the thriller in the top bracket. It's vintage Hitchcock and an infallible woman's film. It is because the director can make fiction more exciting than fact that his name has become synonymous with certain box-office success.

Points of Appeal.—Intriguing plot, ingratiating romantic interludes, charm and brilliant acting of Ingrid Bergman, clever direction and photography, unforgettable moments of suspense, *de luxe* staging, neat and arresting climax, good title and box-office stars.

TEHERAN

General F.D. Anglo-Italian (U). Directed by William Freshman. Featuring Derek Farr, Marta Labarr and Manning Whiley. 7,710 feet. Release not fixed.

ADVENTURE melodrama, blithely recording how a young British war correspondent prevents an attempt on the life of the late President Roosevelt during the historic meeting of The Big Three in Teheran on November 25, 1943. Although backgrounds are partly factual, the plot itself contains all the old familiar characters and cliches and is far from complimentary to British, American and Russian intelligence. Too late, too long and much too phoney. And, apparently, it's not even quota! Title booking mainly for the sticks.

Story.—In pre-war Rome, Pemberton Grant, a reporter, falls for Natalie Trubetzin, a beautiful Russian ballerina, who is being hounded by the Fascists; but before he can marry her she is mysteriously whisked away. During 1943, Pemberton, covering the meeting of the Big Three, arrives in Teheran, uncovers a plot by Paul Sherek to assassinate President Roosevelt, but fails to convince the British, American and Russian envoys. The fact that Natalie, now head of the local Aid for Russia campaign, is obviously on more than friendly terms with Sherek, adds to Pemberton's embarrassment, but he, nevertheless, successfully pits his wits against Sherek's. In the final foray, Natalie is shot, but recovers in time to furnish a happy ending.

Acting.—Derek Farr is much too facetious as Pemberton. Marta Labarr is also very stock character as Natalie, but Manning Whiley is excellent as the suave and sinister Sherek. The rest are as obvious as the co-stars.

Production.—The picture opens with credit titles thanking the British and American authorities for their co-operation. This is always a bad sign and in the end our expectations of the worst didn't prove unduly pessimistic. Made in Italy by a British director and a cast mainly constituted of British players, it is fourth-form hokum fare. Easily the best part about it is its staging.

Points of Appeal.—Title, staging and "U" certificate.

UNEXPECTED GUEST

United Artists. American (U). Directed by George Archainbaud. Featuring William Boyd, Andy Clyde and Rank Brooks. 5,417 feet. Release not fixed.

OUTDOOR comedy crime melodrama, the latest of the popular Hopalong Cassidy series. It's about an unscrupulous attempt to grab a fortune and its robust alternation of homicide, conventional action and slapstick, played against superb scenery, keeps the interest at near-concert pitch. A trifle tough for children, but, nevertheless, in full possession of the "U" certificate, it is, on the whole, sound popular stuff. Good average second.

Story.—When California Carlson is left a share in the will of his late cousin, Hiram

Continued on page 18

New Films at a Glance—continued

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
***Three Silent Men (Butcher's)—British.**	**72 min. (A)**	Sebastian Shaw, Derrick de Marney, Patricia Roc.	Espionage romantic melodrama. Originally reviewed in "Kine," June 13, 1940.	**Average reissue (C).**
†Till the Clouds Roll By (M-G-M)—U.S.	**135 min. (U)**	Robert Walker, Judy Garland, Van Heflin.	Marathon Technicolor musical on the life of Jerome Kern. Story slight, but numbers tuneful, staging sumptuous and stars prodigious.	**Box-office Technicolor song album (CC).**
Under Nevada Skies (British Lion-Republic)—U.S.	**69 min. (U)**	Roy Rogers, Gabby Hayes, Dale Evans.	Jolly two-fisted western musical comedy melodrama. Fast, teamwork versatile, numbers catchy and scenery superb.	**Capital real horse opera (CC).**
Unexpected Guest (United Artists)—U.S.	**60 min. (U)**	William Boyd, Andy Clyde, Rand Brooks.	Outdoor comedy crime melodrama, the latest Hopalong Cassidy. Ingenious, action fast, cast versatile and scenery picturesque.	**Good average second (C).**
Welcome Stranger (Paramount)—U.S.	**108 min. (A)**	Bing Crosby, Joan Caulfield, Barry Fitzgerald.	Homespun romantic comedy drama. Story slight and familiar, but co-stars at their best. Feminine and family appeal strong.	**Excellent star booking for the populars (C).**
White Cargo (M-G-M)—American.	**87 min. (A)**	Hedy Lamarr, Walter Pidgeon, Frank Morgan.	Tropical drama, adapted from a best seller. Originally reviewed in "Kine." December 31, 1942.	**Sure-fire box-office reissue (NC).**

(CC) Excellent for Children. **(C) Suitable for Children.** **(NC) Not for Children.**

*** British Picture.** **† In Colour.**

REVIEWS—Continued from page 17

Baxter, his pals, Hopalong Cassidy and Lucky Jenkins, go along to see fair play. They learn that the property, a ranch, is to be equally divided by six people, but a stipulation is made that should any of them die, his or her share shall pass to the remainder. David Potter, the family attorney, reads the will and declares the place to be worthless. Immediately Hopalong's suspicions are aroused and these are confirmed when two of the heirs are murdered and an attempt is made on the life of another. Subsequent investigation proves that Potter has purposely been letting the ranch drift so that he could acquire it at his own price, and that he has a confederate. In the final showdown, Potter is killed by his associate, whom Hopalong hands over to the police.

Acting.—William Boyd makes a good job of the rôle of amateur sleuth, Hopalong, and Rand Brooks and Andy Clyde contribute eager support as Lucky and California, Hopalong's buddies. The supporting types are good, too.

Production.—The film is a departure from conventional Hopalong Cassidy fare, but as Western murder mystery it definitely has its points. It gets away to a good start and at the finish successfully combines thrills with surprise. The beauty of its outdoor settings, finely photographed, and obvious series values consolidate its wide appeal.

Points of Appeal.—Effective thrills, good mystery atmosphere, versatile teamwork, fine scenery and star and series values.

THE ARNELO AFFAIR

M-G-M. American (A). Directed by Arch Oboler. Featuring John Hodiak, George Murphy and Frances Gifford. 7,865 *feet. Release not fixed.*

SEAMY triangle melodrama—in effect, an odd mixture of "Brief Encounter," "Beauty and the Beast" and "Foolish Wives," with a touch of "East Lynne" for good measure. It leisurely tabulates the many reasons which a beautiful yet neglected spouse has for regretting a temporary deviation from the straight and narrow, but the characters are, with few exceptions, drawn from fiction rather than real life. The villain, for instance, is the type who can fix a woman with a glance, and the artless gallery restricts the entertainment. It is not, however, entirely without feminine appeal. A small boy makes the lone trick. Moderate programmer.

Story.—Anne, wife of Ted Parkson, successful lawyer, is neglected by her husband. Her love for her small son, Ricky, is strong, but, even so, she yearns for adult companionship. Tony Arnelo, racketeer owner of a night-club, is one of Ted's clients, and when he sees Anne he determines to possess her. She tries to resist him, but soon weakens. During a visit to Arnelo's apartment, Anne encounters Claire Lorrison, one of Arnelo's former girl-friends. She accuses Anne of stealing her man and a fight ensues. Later, Claire is found murdered, and Arnelo confesses to Anne that he is the killer, but points out that suspicion is centred around her. Furthermore, he threatens to denounce her to the police should she ever try to leave him. Fortunately, Ted and a detective get cracking, and in the end Arnelo is cornered and shot, and the now chastened Anne, who had contemplated suicide rather than bring disgrace on her family, is reconciled to her husband.

Acting.—John Hodiak is not ideally cast as the tough, evil-eyed Arnelo, and Frances Gifford is a beautiful but somewhat dumb Anne. The best performance comes from Dean Stockwell, as Ricky.

Production.—The amalgam of saccharine and savagery exploited here has, with all its cunning leavening of small-child sentiment, a very familiar, not to say, novelettish flavour. The heroine is too weak to create much sympathy, the husband too complacent to make his presence felt, and the villain too obvious to engender hate. The characters' inability, or rather refusal, to take themselves seriously removes much of the sting from the highly coloured tale. All that's left is its "East Lynne," but its feminine appeal, although slight, is sound.

Points of Appeal.—Title, cast and feminine angle.

UNDER NEVADA SKIES

British Lion. Republic. American (U). Directed by Frank McDonald. Featuring Roy Rogers, Gabby Hayes and Dale Evans. 6,210 *feet. Release not fixed.*

JOLLY, two-fisted western musical comedy melodrama, briskly covering a merry scrap over a small trinket, containing the key to rich pitchblende deposits. There are fights and chases galore and these, staged in picturesque surroundings and adroitly interlaced with tuneful numbers, keep momentum hot. Chock-a-block Roy Rogers, it's just the stuff for the family, masses and sticks. Capital real horse opera.

Story.—Roy Rogers, famous rodeo and radio star, and his old pal, Gabby, smalltown sheriff and clockmaker, stumble over the dead body of Tom Craig, owner of a fashionable trading post. Craig had been murdered. Later, Roy and Gabby catch Helen Williams, a pretty singer, hanging around the dead man's ranch. She says she is after a family crest, believed to hold the key to pitchblende deposits, which Craig had stolen from her father. Arthur Courtney, a suave stranger, is also in the running for the crest, and when Roy and Gabby finally beat him to it, they prove that Helen's statement was correct. Romance between Helen and Roy brings joy to the fade-out.

Acting.—Roy Rogers contributes a virile and versatile portrayal as Roy, Dale Evans is equally versatile as Helen, and Douglass Dumbrille is in his element as villain Courtney. Gabby Hayes also does his stuff, while Bob Nolan and the Sons of the Pioneers add lustre to the musical interludes.

Production.—The film has punch, romance, melody and fine scenery, and these attractive attributes, shrewdly and vigorously exploited, amply atone for its lack of subtlety. There is never a dull moment in its convenient sixty-eight minutes running time, and its capacity to make youngsters of us all is both its own and its series' strength.

Points of Appeal.—Lively, crowded tale, excellent teamwork, catchy numbers, spectacular thrills, superb scenery and Roy Rogers.

Bing Crosby and Barry Fitzgerald are teamed again in Paramount's WELCOME STRANGER. Reviewed on this page

WELCOME STRANGER

Paramount. American (A). Directed by Elliott Nugent. Featuring Bing Crosby, Joan Caulfield and Barry Fitzgerald. 9,700 *feet. Release not fixed.*

HOMESPUN romantic comedy drama, interleaved with song, covering the chequered association of a sagacious and testy old practitioner and his light-hearted, crooning locum tenens. Apart from obvious variations, it is "Going My Way" all over again, but, like most repeat jobs, it lacks some of the warmth and vitality of the original. But, if it emphasises the dearth of original Hollywood scripts, it also endorses the genius of Bing Crosby and Barry Fitzgerald. They never miss a trick, and because of this the film is, in spite of its unblushing clichés, obviously a box-office encore. Excellent star proposition for the family and populars.

Story.—Dr. Joseph McRory, a crotchety but able and widely loved small-town doctor, decides to take a holiday for the first time in 30 years. He engages without an interview as locum Jim Pearson, a loudly dressed, forever warbling young man with whom McRory has previously quarrelled. The embarrassed McRory introduces Jim to Trudy Mason, a pretty schoolmistress, whose fiancé, son of a local chemist, becomes jealous of Jim's interest in her. The green-eyed Roy and his father then conspire to hand over the new hospital to Dr. Jenks, an interloping upstart, but Jim and McRory defeat them. Deflated, Jenks beats a hasty retreat, McRory gets his hospital and Jim claims Trudy.

Acting.—Bing Crosby contributes an ingratiating performance and sings pleasantly as Jim. Barry Fitzgerald is excellent as the sly, cantankerous and big-hearted McRory. The two are a grand team. Joan Caulfield exhibits charm in the comparatively small rôle of Trudy, and the support is adequate.

Production.—The tale is completely transparent—emergency operations, confinements, epidemic scares and practically everything else in the screen's time-honoured medical dictionary, originally compiled by Jean Hersholt in his early "Dr. Christian" days, furnish most of the colouring matter—but the co-stars handle the artless "butter-and-egg" routine with charm, confidence and sincerity. Although we have no hesitation in recommending the picture—what film could fail with such a cast?—we respectfully implore Mr. Crosby and his employers to find a new recipe. Its points value is steadily diminishing.

Points of Appeal.—Great teamwork of Bing Crosby and Barry Fitzgerald, homely and friendly atmosphere, obvious feminine angle, intriguing title and infallible star values.

TILL THE CLOUDS ROLL BY

M-G-M. American (U). Photographed in Technicolor. Directed by Richard Whorf. Featuring Robert Walker, Judy Garland and Van Heflin. 12,182 *feet. Release not fixed.*

MARATHON Technicolor musical, partly built around the life of Jerome Kern. The rest deals with the domestic problems of James I. Hessler, Kern's friend and arranger. It is as a cavalcade of song rather than as screen portraiture that it makes its happiest impression. Dressed to kill, its shining vocal stars and guest artists see that every catchy tune is attractively and vigorously put over. Box office Technicolor song album.

Story.—Jerome Kern, struggling songwriter, is taken under the wing of James I. Hessler, a brilliant arranger. Hessler knows that Kern has exceptional talent, but Charles Frohman, the then Czar of Broadway, refuses to consider him. Hessler and his motherless small daughter, Sally, visit England and Kern follows. Shortly after his arrival, Kern meets and falls in love with Eva Leale, a pretty country girl. In due course, Frohman accepts a couple of his songs. Within a few months, Frohman is a victim of the *Lusitania* disaster and Kern, now back in America, has to start afresh. but he soon conquers Broadway, with the help of Hessler and lyric writer, Oscar Hammerstein. Meanwhile, Sally leaves home; Hessler dies and Kern feels he must find Sally and put her on the right road. He ultimately meets her in Hollywood, following the triumphant success of his "Showboat," and sees that she is more than capable of taking care of herself.

Acting.—Robert Walker is a trifle young for the rôle of Kern, but, even so, he does quite a sound job. Van Heflin easily meets all dramatic demands as Hessler, and Lucille Bremer is an attractive and versatile Sally. Guests include Judy Garland, Frank Sinatra, Tony Martin, Kathryn Grayson, Virginia O'Brien and Dinah Shore.

Production.—The play, which opens with lavish excerpts from "Showboat," returns to its starting point some two hours later and finally ends up in Hollywood. It has no great emotional depth; its English countryside and London sequences are unconvincing, but as screen sing-song it is in a class of its own. Every worthwhile Kern tune—the list includes "Ole Man River," "Look for the Silver Lining," "Smoke Gets in Your Eyes," "The Last Time I Saw Paris," and many, many more—is introduced and effectively rendered against glorious Technicolor settings. An unprecedented feast of song, with prodigious star billing, its popular box-office prospects are dazzlingly bright.

Points of Appeal.—Homely, if slight, story, catchy numbers, terrific cast. sumptuous staging, Technicolor, "U" certificate and terrific all-star cast.

TEMPTATION HARBOUR

Pathé. British (A). Directed by Lance Comfort. Featuring Robert Newton, Simone Simon and Margaret Barton. 9,200 feet. Release April 28, 1947.

HUMAN, out-of-the-rut romantic melodrama, set in a bustling English Channel port. The colourful tale describes a humble signalman's desperate battle with his conscience, following the sudden acquisition of a substantial stolen hoard. The acting is adequate rather than outstanding. First-rate British "melo."

Story.—Bert Madison, honest, hardworking railway signalman, sees two men struggling with a suitcase. One is knocked into the water and the other, James Brown, scurries off. Bert fails to rescue the drowning man, but retrieves the suitcase, which contains five thousand pounds in notes. He dreams of the happiness he could buy for his small motherless daughter, Betty, and Marie, a French refugee from a nearby fairground, with whom he is in love, and hangs on to the money for the time being. Meanwhile, Brown, who is being chased by the French Sûreté, discovers that Bert has the loot and tries to get it back. Finally, Bert confesses to Marie and she wants him to flee to France. He is tempted, but before anything can come of it he and Brown fight it out and he accidentally kills Brown. He then realises that you can cheat justice, but never your own conscience, and goes to the local police station and gives himself ard the tainted money up.

Acting.—Robert Newton contributes a sincere, if not inspired, performance, as the sorely tempted Bert. William Hartnell is convincing as Brown, and Simone Simon displays sex appeal as Marie, but best of all is Margaret Barton as Betty. She is a real discovery and should go far.

Production.—The point of the picture would have been even sharper had over-elaboration been avoided during the first half. The scenes depicting Marie's funfair background are unnecessarily long and so are some of the domestic sequences, otherwise direction and atmosphere are first class. Sympathy for the hero is strong, the major moments of suspense are adroitly timed and the "small child" interest is cunningly plugged. Robust and stimulating fare, it will appeal with equal force to both sexes. Atmosphere and photography are outstanding.

Points of Appeal.—Unusual, holding and human story, clever performance by Margaret Barton, realistic thrills, excellent atmosphere and photography, intriguing title and popular stars.

DEAD RECKONING

Columbia. American (A). Directed by John Cromwell. Featuring Humphrey Bogart, Lizabeth Scott and Morris Carnovsky. 9,031 *feet. Release not fixed.*

PISTOL-PACKING gangster melodrama, a tough mixture of romance and murder. It goes on a little too long and is somewhat vague even when it does end, but the fascinating vigour of Humphrey Bogart's acting and its many hair-raising thrills amply atone for penultimate flabbiness. Prime red meat, it's certain to appeal to the crowd. Box-office Bogart.

Story.—Rip Murdock, paratroop captain, and his buddy, Sergt. Johnny Drake, are summoned home to be decorated. Johnny suddenly disappears and Rip decides to investigate. In a small Southern town he learns that Johnny is wanted for the murder of Mr. Chandler, wealthy husband of Coral, ex-torch singer. He refuses to believe in Johnny's guilt and determines to clear up the mess, but before he can contact him Johnny is killed in a car crash. Rip's next move is to interview Coral and from thence on he finds himself caught in a network of intrigue. He finally succeeds in absolving his dead comrade. Coral turns out to be the killer and oddly enough she and Rip find themselves in love, but she comes to a sticky end.

Acting.—Humphrey Bogart blasts his way through the film as Rip. He has no peer in lusty he-man rôles. Lizabeth Scott, as Coral, is good to look at, but frequently reveals lack of acting experience. Morris Carnovsky is the best of a first-rate supporting cast as the smooth and vicious Martinelli.

Production.—The play, told in flashback, thunders along for the first hour and packs its dynamic footage with big thrills, but as the end distantly approaches it starts pulling its punches. An attempt to hoodwink the audience by diverting suspicion from the "heroine" misfires and only confuses. But, luckily, the fog doesn't last for long and everything, including the kitchen stove, is packed into its terrific gang-battle climax. Liquid fire-bombs, taken from the Japs, are but part of its formidable arsenal. And whatever you may think, Bogart and bombs represent an invincible popular box-office combination.

Points of Appeal.—Big thrills, terrific performance by Humphrey Bogart, excellent atmosphere, particularly apt title and star values.

BLONDIE'S BIG MOMENT

Columbia. American (U). Directed by Abby Berlin. Featuring Penny Singleton, Arthur Lake and Jerome Cowan. 6,259 *feet. Release not fixed.*

HAIRBRAINED but homely domestic Blondie comedy, covering yet another mad moment in the lives of dithering Dagwood Bumstead and his resourceful and attractive spouse. There is a slight change from the established cast—and the new blood works a minor wonder on the transparent plot. One of the best of the series, it's bright and cheery popular and family hall fare. Good general second.

Story.—While on his way to the office after a fortnight's vacation, Dagwood Bumstead has the misfortune to ruin the clothing of a fellow passenger. When he arrives at his desk he is astonished to learn that his boss, Mr. Dithers, has disposed of his business to a Mr. Radcliffe. Mr. Radcliffe turns out to be the irate passenger and Dagwood is promptly demoted. The news upsets Blondie, Dagwood's wife, and she decides to interview Radcliffe personally. She turns on the charms, but Radcliffe fails to respond and Dagwood finds himself worse off than ever. Undaunted, Blondie invites Radcliffe to dinner and a big property deal is then put over in circumstances which enable Dagwood to compel Radcliffe to reinstate him in his old job.

Acting.—Penny Singleton is quick on the uptake as Blondie, Arthur Lake blunders amiably along as Dagwood, and Jerome Cowan, a newcomer to the cast, strikes just the right note as the explosive Radcliffe. Larry Simms, cast as Dagwood, Jun., and Daisy, the dog, also do their stuff.

Production.—The actual plot is a cut-to-pattern job, but its salient gags acquire a new lease of life, thanks to the new blood. Friendly family entertainment, with a jolly climax and an artful streak of domestic sentiment, it can be confidently recommended for the general run of picturegoers and feminine audiences in particular.

Points of Appeal.—Wholesome fooling, warm atmosphere, obvious feminine angle, handy footage, "U" certificate and series values.

THE HIGH WINDOW

Twentieth Century-Fox. American (A). Directed by John Brahm. Featuring George Montgomery, Nancy Guild and Conrad Janis. 6,469 *feet. Release not fixed.*

EXUBERANT Raymond Chandler romantic crime melodrama. It picturises a full-blooded page from the notebook of Philip Marlowe, ace private detective and keen ladies' man. The case, which turns on the theft of a valuable gold coin is somewhat complicated, but good characterisation, smooth dialogue and vigorous, not to say violent, action bring a full measure of conviction to its novel and spectacular finale. Very good thriller.

Story.—Philip Marlowe, private investigator, is engaged by Mrs. Murdock, wealthy eccentric, to recover a valuable coin called the "Brasher Doubloon." Philip is warned by Eddie Prue, a gangster's bouncer, and Leslie, Mrs. Murdock's wayward son, to keep off the case, but his interest in Merle Davis, Mrs. Murdock's secretary, prompts him to carry on. From Vannier, a newsreel cameraman, he learns that Mrs. Murdock's husband fell from a window some years before while watching a parade, and that Mrs. Murdock, jealous of Merle, then Murdock's secretary, blamed the girl. Other skeletons in the Murdock cupboard are also revealed and a number of people, including Vannier, who had taken pictures of Murdock's death and was blackmailing the Murdocks, are murdered. Philip survives a beating-up by Leslie's gangster associates, finally retrieves the "Doubloon," absolves Merle and by projecting Vannier's film unmasks the killer, who turns out to be Mrs. Murdock.

Acting.—George Montgomery acts with power and confidence as Philip, Nancy Guild contributes a sensitive portrayal as the nervous Merle, and Conrad Janis as Leslie is responsible for an unpleasantly realistic cameo. Fritz Kortner heads an equally competent supporting cast as Vannier.

Production.—The crowded plot, which makes the most of Mrs. Murdock's homicidal eccentricities and thoroughly combs the underworld, definitely has a streak of brutality in its make-up, but with all its strong-arm technique and methods, it's written and presented with intelligence and showmanship. The newsreel climax is particularly well handled. Of all the Raymond Chandler films, this is easily the most lucid and exciting.

Points of Appeal.—Robust and ingenious plot, very good characterisation, terrific scraps, flawless atmosphere and author values.

MY FAVOURITE BRUNETTE

Paramount. American (A). Directed by Elliott Nugent. Featuring Bob Hope, Dorothy Lamour and Peter Lorre. 7,902 *feet. Release not fixed.*

SCREWY espionage burlesque, illustrating the hectic "last words" of a dizzy amateur sleuth who stuck his neck out a little too far and finished up in the condemned cell.

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It is given a flying start by Alan Ladd and Bing Crosby is around at the fadeout, but, in spite of happy studio co-operation and the resourceful clowning and smart wisecracking of Bob Hope, it hangs fire a little here and there. Taken as a whole, however, this exuberant parody offers many laughs. Capital star comedy booking.

Story.—Ronnie Jackson, jittery photographer, has an office on the same floor as Sam McCloud, tough private detective. Ronnie longs to be a Sherlock Holmes. When Carlotta Montay, a cutie, calls he decides to pose as Sam. Carlotta says her uncle is being held by international crooks and that her own life is threatened. The villains want a map giving the location of valuable uranium deposits. Ronnie agrees to help Carlotta keep the map and rescue her uncle, but the gang soon get the better of things and finally frame Ronnie for murder. However, new evidence is discovered. The crooks are then apprehended and Ronnie celebrates his escape from the gallows by marrying Carlotta.

Acting.—Bob Hope makes a good buffoon and wisecracks effectively as Ronnie, Dorothy Lamour is a glamorous Carlotta, and Peter Lorre, Lon Chaney, Charles Digle and Frank Puglia thoroughly enter into the spirit of the fooling in tough supporting rôles.

Production.—The story is told in flashback and Alan Ladd figures in the opening scenes as Sam, and Bing Crosby appears in the last reel as a cop who can't conceal his disappointment that Hope won't hang. In between, there is quite a lot of neat and spectacular slapstick, culminating with a wild motor chase. The overall impression is clean, wholesome fun, and that's good enough.

Points of Appeal.—Rollicking and friendly fooling, good work by Bob Hope, crazy chases, good supporting teamwork, catchy title and box-office stars.

MY BROTHER TALKS TO HORSES

M-G-M. American (U). Directed by Fred Zinnemann. Featuring "Butch" Jenkins, Peter Lawford and Beverly Tyler. 8,321 *feet. Release March* 3, 1947.

MEALY-MOUTHED comedy drama with a racecourse fringe, about a small boy who claims to converse with his equine friends. There is as much by-play as plot, but it is completely beyond the capacity of "Butch" Jenkins, clever as he is, to co-ordinate, let alone extract a moral from, its sugary, far-flung whimsy. Audiences who will swallow this will swallow anything.

Story.—Lewie Penrose, an inquiring youngster, has a way with animals and claims to converse with horses. When Mr. Bledsoe, a wealthy owner, decides to get rid of "The Bart," Lewie's particular pet, Mr. Mordecai, the coloured head lad, and John, Lewie's brother, claim the animal on Lewie's behalf. It gets around that Lewie is really able to get tips straight from the horses' mouths, and he gains many followers, but the shock of "The Bart's" death in a race puts him out of his stride. However, he manages to name just one more winner, and this solves the financial problems of his family and friends.

Acting.—"Butch" Jenkins is a really clever and intelligent youngster, but he fails through no fault of his own to make head or tail of the fabulous yarn. He deserves a better fate than the rôle of Lewie. Peter Lawford, Beverly Tyler, Charlie Ruggles, Spring Byington, Edward Arnold and the rest of the supporting players are all at sea, too.

Production.—In this picture, the most incredible of all the many extravagant racing comedy dramas, the horses do everything but make a book. The odd affinity between the boy and the horses is presumably cooked up to prove to the credulous ninepennies that faith and a stout heart are worth more than riches, but its over-crowded by-play completely clouds what little moral there is.

Points of Appeal.—"Butch" Jenkins, exciting racetrack sequences and "U" certificate.

LADIES' MAN

Paramount. American (U). Directed by William D. Russell. Featuring Eddie Bracken, Cass Daley and Virginia Welles. 6,604 *feet. Release not fixed.*

SCREWBALL comedy with songs, built around the dizzy romance of a goofy young Oklahoma oil magnate and a slick, starry-eyed radio announcer. It's tackled with immense energy and elaborately staged, but neither resourceful teamwork nor *de luxe* technical presentation prevents the fun from flagging. Fair average light booking.

Story.—Henry Haskell, timid owner of a ramshackle farm, suddenly strikes oil and becomes a millionaire overnight. He visits New York and meets Jean Mitchell, a pretty announcer. She is a junior partner in the advertising firm which employs her, and, doubting Henry's tale of immense wealth, tricks him into becoming part of a "Prince Charming" radio programme. Geraldine Ryan, a raw-boned hoyden, is Henry's first guest, and others, including Gladys Hayden, a gold-digger, compete for Henry's favours. During the mix-up, Henry learns that his fortune has evaporated and all but Jean desert him.

Acting.—Eddie Bracken has his moments as the goofy Henry, and Virginia Welles is a spirited and pretty Jean, but the most lively performance comes from Cass Daley, cast as Geraldine, and Spike Jones and his City Slickers, a crazy musical act which can burlesque—and butcher—popular numbers.

Production.—The picture, which thoroughly explores New York's gay nightspots, is merry and bright while Cass Daley and Spike Jones and his City Slickers are doing their stuff, but the actual story thread is worn and causes the show to flag every time it reverts to straight comedy. Needless to say, the intermittent flat-spots considerably reduce its box-office rating.

Points of Appeal.—Clean, if irratic, humour, versatile fooling of Cass Daley and Spike Jones, very good staging, intriguing title and "U" certificate.

THE INVISIBLE INFORMER

British Lion-Republic. American (A). Directed by Philip Ford. Featuring Linda Stirling, William Henry and Gerald Mohr. 5,116 *feet. Release not fixed.*

BIZARRE blood-and-thunder, set in America's creepy, mist-laden bayou country. The plot, which turns on a particularly murky insurance fraud, will not bear close inspection and neither will many of the supporting characters, but, with all its theatricality, it succeeds in supercharging its highly coloured surface action with suspense. Clever camerawork is half the battle. Good pocket-thriller.

Story.—The decadent Baylor family, living in a lonely mansion near treacherous bayou territory, report the loss of a valuable emerald necklace. Mike Reagan and Eve Rogers, the insurance company's ace sleuths, are assigned to the case. Eve manages to secure an invitation to the Baylor home, and Eric, the head of the family, falls for her. He was responsible for the death of a previous investigator and later he murders his brother, who had conspired with him to grab the necklace, and Marie Ravelle, an old flame. Eve learns of all this, but, at the same time, Eric discovers that she is a "tec." He attempts her life, but luckily Mike is at hand to save her and expose the phoney theft of the necklace.

Acting.—Linda Stirling is a good-looking Eve, William Henry acts with schoolboyish enthusiasm as Mike, and Gerald Mohr makes a convincing villain as the homicidal Eric, but the supporting players are slightly off the beam.

Production.—The play for the most part is tightly knit, but it drops a stitch every time comedy relief is introduced. False gaiety apart, it's gripping Grand Guignol. Brevity and efficient technical presentation—the photography is first class—is its strength.

Points of Appeal.—Crowded and exciting plot, adequate stellar characterisation, resourceful direction, effective atmosphere, handy footage and intriguing title.

JAIL BREAK

Columbia. American (U). Directed by Ray Nazarro. Featuring Charles Starrett, Smiley Burnette and Marjean Neville. 4,837 *feet. Release not fixed.*

POCKET horse opera, reinforced with music and song. Set amidst picturesque scenery, it continues the adventures of the Durango Kid, a cowboy Robin Hood. The tale, one of sculduggery, has a somewhat familiar ring, but the characterisation is both vigorous and versatile and its pace is hot. Acceptable small hall "second."

Story.—Steve Landry, the Durango Kid, accepts the post of marshal at Rim Rock, a lawless Western town. He soon discovers that Belle Madden, owner of the local saloon, and Jim Clayburn, a mysterious gentleman, are the brains behind a gang of rustlers. Clayburn plans to use Elaine, small daughter of a victimised homesteader, to trap Steve, but Steve gets wise and, after adopting his famous Durango Kid disguise, turns the tables on his wicked adversary.

Acting.—Charles Starrett is a lusty Steve, Smiley Burnette makes a good comedy and vocal stooge, and Lane Chandler is in his element as villain Clayburn. Marjean Neville also makes her presence felt as Elaine.

Production.—The picture leaves very little to the imagination, but, at least, it gets a move on. Its fisticuffs are vigorously and realistically staged against impressive scenic backgrounds and are effectively punctuated with slapstick and song. It is adequately equipped to please the industrial element and juveniles.

Points of Appeal.—Clean, straightforward yarn, eager, hardworking cast, robust scraps, refreshing backgrounds, handy footage and "U" certificate.

LOOKIN' FOR SOMEONE

Columbia. American (U). Directed by Ray Nazarro. Featuring Ken Curtis, Jeff Donnell and the Hoosier Hotshots. 6,179 *feet. Release not fixed.*

OUTDOOR musical comedy, telling how a bunch of dude ranch entertainers outwit a couple of tricky financiers. The Hoosier Hotshots, a popular radio hot rhythm act, work overtime on the transparent plot, but fail to conceal the paucity of its wit. Ken Curtis, the cowboy crooner, is an additional handicap. Mediocre Western jamboree.

Story.—Jerry Easton and Dan Prichard, crooked owners of the Circle X Ranch, defraud Dusty Wyatt, a peppery old cattleman. When Dusty threatens to shoot them up they sell the Circle X to the Hoosier Hotshots, a comedy radio act, for a small sum. Their scheme is to switch a worthless piece of paper for the real bill of sale and then grab back the ranch when the heat is off. Luckily for the Hotshots, one of their team sees through the crooks and holds on to the title deeds. Meanwhile, Curt Stanton, a crooner cowboy in love with Helen, Dusty's pretty daughter, teams up with the Hotshots in the hope that they will give him a break on the air. He pulls his weight in the final fracas between the crooks and the Hotshots, and all ends according to plan.

Acting.—The Hoosier Hotshots display a keen sense of humour and improvise cleverly as themselves, but Ken Curtis, as Curt, is completely colourless. As for Jeff Donnell, Guy Kibbee, Guinn Williams and the rest, they're utterly wasted.

Production.—The hillbilly musical interludes and familiar roughhouse situations are interspersed with slapstick, but whichever way you look at the film it's still nothing more than a time-honoured two-reeler, dragged out to six.

Points of Appeal.—The Hoosier Hotshots, scenery and "U" certificate.

FOOL'S GOLD

United Artists. American (U). Directed by George Archainbaud. Featuring William Boyd, Andy Clyde and Jane Randolph. 5,734 *feet. Release not fixed.*

ROBUST period outdoor comedy melodrama, the latest Hopalong Cassidy, which depicts the resolute cowboy's ding-dong encounter with a ruthless renegade, out to high

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REVIEWS—Continued from page 20

jack an army gold shipment. Full-blooded "Cassidy." Reliable Western second.

Story.—Hopalong Cassidy learns that Bruce, hot-tempered son of his old friend, Colonel Jed Landy, has deserted the army rather than face a court martial for striking a superior officer. He is believed to be with a band of robbers and is eventually traced to a lonely inn run by Jessie, a pretty but inhospitable young woman. Jessie's father plans to force Bruce to help in the robbery of an army gold shipment. Meanwhile, California and Lucky, Hopalong's henchmen, catch up with him, but all three are very nearly despatched by the professor before the gold is saved and justice served.

Acting.—William Boyd does a good job as Hopalong, but Andy Clyde and Rand Brooks seldom get a chance to shine as California and Lucky. Best of the rest is Robert Emmett Keane as the "Professor."

Production.—The situations are a trifle on the grim side, but its Grand Guignol is handled with such rollicking and disarming aplomb that it never seriously imperils its "U" certificate. Presented for the most part against superb scenic backgrounds, it will satisfy the legion of Hopalong Cassidy fans.

Points of Appeal.—Fine scenery, hearty action, popular cast, series values and "U" certificate.

ANGEL AND THE BAD MAN

British Lion - Republic. American (U). Directed by James Edward Grant. Featuring John Wayne, Gail Russell and Bruce Cabot. 8,881 feet. Release not fixed.

FULL-BLOODED rehabilitation melodrama, set in the turbulent early West. Its extensive footage is shared by discreet bible-punching and conventional roughstuff and romance. Intelligent and artistic direction keeps each aspect in colourful perspective. Hardboiled and hallowed, it ends, true to tradition, with virtue's spectacular victory over vice. Outstanding John Wayne horse opera.

Story.—Quirt Evans, a brave, good-looking cattleman, vows to kill his foster-father's murderer, Laredo Stevens. Stevens wins the first round, and Quirt, badly wounded, is carried to the ranch of Thomas Worth, a 70-year-old Quaker. Quirt soon grows to like the Worths' clean, sober way of life and falls for granddaughter Prudence. She reciprocates, but Quirt, thirsting for Stevens' blood, straps on his guns. The Worths implore him not to resort to firearms. He agrees, but luckily the sheriff is at hand to do his killing for him.

Acting.—John Wayne combines a fine physique with sound acting ability as Quirt, Gail Russell is appropriately demure as Prudence, and Bruce Cabot is in his element as villain Stevens.

Production.—The start is a little slow, but, although the film occasionally displays a trifle more spiritual than physical vigour, it builds up steadily and packs a number of big spectacular thrills into its stern and showmanlike climax. A highly moral yet, at the same time, comprehensive Western, it should appeal to all classes on its superb pictorial values alone.

Points of Appeal.—Sturdy tale, very good characterisation, compelling moral note, big thrills, intriguing title, outstanding scenery and photography, "U" certificate, and John Wayne.

A ROMAN HOLIDAY

New Realm. British (U). Direction and commentary by F. W. Allwood. 3,208 feet. Release not fixed.

AN unusual and interesting British featurette. It takes the audience on a conducted tour of storied England and shows to what extent modern civilisation is indebted to the Roman invasion. The commentary is clearly spoken and informative and the photography adequate. Capital thumbnail "quota."

Production.—In 55 B.C., as every schoolboy knows, Cæsar invaded Britain and it took roughly four hundred years to turn the Romans out. The film diligently surveys their ruins and relics, all of which have had a strong influence on our own way of life. The commentary fits the illustrations perfectly and enables the audience to appreciate how much modern art and architecture owe to the ancients. It is, we believe, the first of a series, and we hope it won't be the last.

Points of Appeal.—Subject, treatment, "U" certificate and quota ticket.

REISSUES

WHITE CARGO

M-G-M. American (A). Featuring Hedy Lamarr, Walter Pidgeon and Frank Morgan. Directed by Richard Thorpe. 7,844 feet. Released March 24, 1947.

ROMANTIC drama adapted from the stage success by Leon Gordon: Hedy Lamarr creates conviction as the exotic temptress, Tondelayo, who repeatedly demoralises the assistants of Harry Witzel, hardbitten, cynical rubber plantation overseer, admirably portrayed by veteran Walter Pidgeon. We reiterate the acclaim of the original KINE. review of December 31, 1942, as "Box-office entertainment in a holding story with colour and glamour."

Points of Appeal.—Title and story values redouble a popular certainty.

THE SCARLET PIMPERNEL

British Lion. British (A). Directed by Harold Young. Featuring Leslie Howard, Merle Oberon and Raymond Massey. 8,798 feet. Release not fixed.

PERIOD romantic drama adapted from Baroness Orczy's famous novel of the French Revolution, with Leslie Howard portraying the elusive Pimpernel.

When KINE. reviewed it, December 27, 1934, we said: "The film in its entirety unquestionably represents entertainment of character and quality, wedded to universal appeal . . . A sure-fire box-office attraction." It proved a money-maker in its day, and happily time has left no ugly traces on its colourful, adventurous entertainment.

Points of Appeal.—Popularity of the book, good title and excellent acting by powerful cast.

THREE SILENT MEN

Butcher. British (A). Featuring Sebastian Shaw, Derrick de Marney and Patricia Roc. Directed by Thomas Bentley. 6,515 feet. Release not fixed.

SYMPATHETIC melodrama, adapted from a best seller by E. P. Thorne, revived in a sincere presentation of idealistic pacifism. Karl Zaroff, lethal inventor, accompanied by Klein, his secretary, present their invention and demands to British Military Intelligence. They are involved in a car accident and Sir James Ouentin, eminent surgeon and pacificist, performs a successful operation, only to discover the sinister background of his patients. Zaroff dies from an overdose of ether, and suspicion falls on Sir James, but Klein, in anxiety to recover plans stolen from the car wreckage, absconds from the nursing home, shoots the thief and is shot in a gun-battle with the police. Suspicion allayed, Sir James contentedly lights a cigarette with the written confession that his war veteran butler had made of the killing of Zaroff. The KINE. review of June 13, 1940, states: "The players are equal to their responsibilities and the atmosphere is for the most part both colourful and convincing."

Points of Appeal.—Exciting and effective climax.

HATTER'S CASTLE

Paramount. British (A). Directed by Lance Comfort. Featuring Deborah Kerr, Robert Newton and James Mason. 9,180 feet. Release not fixed.

PERIOD melodrama adapted from A. J. Gronin's best-seller, the story concerns the life of an ambitious, vicious and dictatorial Scottish tradesman who becomes a tragic victim of his own evil mind and selfish pride.

Originally reviewed in KINE. November 20, 1941, this picture was summed up in the following terms: "A highly creditable British picture. . . . It is a best-seller come to life." We hasten to endorse our verdict. The film, like all good fiction, retains its punch, thrills and message, moreover, the cast includes three outstanding British stars, which make it as good a general booking as it was when originally put out.

Points of Appeal.—Popularity of the stars, title, acting and treatment.

THE LAST ADVENTURERS

Ambassador. British (U). Directed by Roy Kellino. Featuring Niall McGinnis, Linden Travers and Ray Emerton. 6,976 feet. Release not fixed.

SEAFARING drama, describing life amongst the trawler men of Grimsby, their hardships, the thrills they experience and their overwhelming courage. "Outstanding entertainment of its type," is what the KINE. said when the film was reviewed, November 4, 1937. Seen for the second time, it still retains its entertainment and educational values. Acceptable revival for all classes and the family in particular.

Points of Appeal.—Good real-life story with thrilling climax.

Shorts

G.F.D.

COAL CRISIS. This Modern Age, No. 7. British (U). 1,891 feet. Release not fixed.—This monthly film review, the seventh in the popular series and made in association with the editors of *Illustrated*, deals with the most-talked-of topic to-day—Coal. The film begins by emphasising the importance of greater coal production to safeguard Britain's future. Coverage of Britain's primary coal fields shows the primitive methods still being used which result in the output of the British miner being far lower than that of the miner in other countries. By way of contrast, the film switches to one of Britain's rare exceptions, an up-to-date pit, with machines and methods, which give greater production but improved conditions for the miner. The highlight of the film is the emphasis on mechanisation. This excellent and sincere documentary produces a genuine picture of present-day state of affairs in Britain's mining industry, and it should be seen by every member of the community

MOONLIGHT MELODIES. American (U). 1,406 feet. Release not fixed.—Frankie Carle and his band playing several topical hits in smart night club setting. Colourful musical item.

TUMBLEWEED TEMPOS. American (U). 1,422 feet. Release not fixed.—Spade Cooley's 25-piece cowboy band in a series of musical specialities with vocals by Ella Mae Morse. Settings, music and songs provide good entertainment of its type.

MR. CHIMP TO THE RESCUE. American (U). 881 feet. Release not fixed.—"Shorty," the Chimp, performs a wire-walking act and jumps into nets during fire rescue scenes. He also causes trouble on a bathing beach. Average comedy featurette.

ANSWER MAN No. 1. American (U). 910 feet. Release not fixed.—First of a new series in which the man in the street is invited to send questions to the "Answer Man." In this issue such posers as "How much area does a modern bathing suit cover?" are dealt with. Questions are answered amusingly and informatively. Good fill-up.

BIT OF BLARNEY. American (U). 975 feet. Release not fixed.—Latest in the "Sing and Be Happy" series in which audiences are invited to join in. Amusing police station setting with Irish "cops" singing several of their popular native songs. Useful where community singing appeals.

FARMERS FIGHT FOR THE FUTURE. Dutch (U). 1,302 feet. Release not fixed.—This featurette shows the efforts the Dutch farmers are making to restore their war-ravaged land and reclaim their fields from the sea which the Germans turned on to the countryside when they opened the dykes prior to the end of the war. Interesting documentary short.

IN BRITISH STUDIOS

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STUDIO NEWS AND VIEWS

Non-Grid Studios Plan to Beat The Long Term Power Shortages: Manchester Stages Opens on May 5

PRODUCTION executives, faced with one of the biggest problems on record by the fuel crisis, are making plans to safeguard film making during the coming months following Government predictions that Britain's fuel supply will remain difficult for some time to come. In many cases studios which operate off the nation's grid system have purchased high-powered Diesel generating plants to replace the fairground units hired during the emergency at an aggregate cost of thousands of pounds per week.

Fred Swann, British National's production manager, put the studio into 95 per cent. production capacity with generating plants. He heard that a certain generator was created for sale overseas, made immediate representations to the necessary Government department and, with the licence provided, purchasd the generator.

Studios—large and small—beat the fuel crisis and kept in production with mobile generators. Top: British National electricians start up one emergency unit. The studio had power within a few hours of the Government's crisis statement. Left: Carlton Hill serviced the JIM THE PENMAN unit with a mobile plant. Chief electrician George Bull (right) demonstrates the improvised system to actors Campbell Singer and Charles Wade

Riverside, which takes power from the grid and which is set to be equipped with a new G.E.C. rectification unit, has decided to buy two National Superior (U.S.A.) diesel sets. Between them they can put out 12,000 amps of D.C. at 110 v. Both are on trailers and the studio plans to put them to use on location work when the crisis is over.

Meanwhile, the accounts' departments are working out the financial losses caused by the great switch-off. The Rank group is expected to be least affected—except at Shepherd's Bush and Islington—but the loss of time, overheads for mobile power units, and certain retakes made necessary because directors have been "shooting blind" with rushes only twice a week, will send some budgets rocketing.

And the fuel crisis is one of those things which is not covered by a production's insurance policy!

NEW FILMS START UP

THE CRISIS has not stopped new pictures going into production . . . "Vice Versa" (Peter Ustinov directing) at Denham, Wessex's first film, "The Woman in the Hall," at Pinewood, "Good Time Girl" and "When the Bough Breaks" by Gainsborough, and "Night Beat" at Worton Hall, with Harold Huth producing and directing.

And the crisis has not stopped men of initiative going ahead with new ideas. For example, Sydney Box and Muriel worked out a Dakota crash story, scripted by Robert Westerby, and have sent a unit, headed by director Kenneth Annakin, to the Haute Savoie to shoot location material for this subject, "Rescue," which is based on the recent Alp tragedy.

I hear that Michael Balcon also had the same idea for Ealing, but decided to stand back when he knew that Box had started on his subject.

Phyllis Calvert is to star in "Rescue" now that she has returned from Hollywood.

Annakin's unit is not far from the Bush "Snowbound" location unit, also working in the Alps. Producer Aubrey Baring left for this trip on the day the fuel cuts were announced . . . nice timing!

David Macdonald will direct the film at the Bush in April. Godfrey Grayson is second unit director on location, and is accompanied by: production manager, Theo Lageard; 1st asst. director, A. D. Weeks; 2nd asst. director, E. A. Joseph; continuity, Phyllis Ross; cameraman, Cyril Knowles; camera operator, Terry Hunt; 2nd camera operator, R. J. Johnson; clappers and loading, K. W. Langshear; still photographs, A. E. Clark; make-up, J. A. Evans; wardrobe, J. Hilling; property, W. J. King; carpenter, J. Poole; stagehands, J. Mulkerns and E. S Green.

LETTER FOR THE MAYOR

THE MAYOR of Torquay—where Edward Dryhurst Productions is in the initial stages of expanding the small Watcomb Hall studio—recently visited Ealing; then told the Torquay residents by means of the Press that "We saw props on every hand outside the studios, dead sheep, farm carts, broken-down taxis. We came away convinced that it would be a great mistake to allow studios to operate in Torquay."

R. P. Baker, Ealing's managing director, has replied to this remark. These things, he says, were seen inside the studio grounds and not in any part which would be frequented by members of the public. He adds:

"We seek to have this corrected in order that the Torquay public may know the true facts. It may be no concern of ours whether Torquay has a film studio or not, although the existence of such a studio might benefit the British film Industry as a whole."

STUDIO IN MANCHESTER

HEARD FROM producer John E. Blakeley, now busy turning an ex-Gospel Hall into a film studio in Manchester. He tells me that the two stages will be 100 ft. by 60 ft. and 60 ft. by 50 ft. Frederick Jones, of London, is at present sound-proofing the stages.

Vinten cameras are on order, together with the "Pathfinder" dolly. Sound system is to be Marconi Visatone.

First film is set for May 5. "Cup-Tie Honeymoon," with Sandy Powell, Dan Young, Betty Jumel and Frank Groves.

PADDY AND COLUMBIA

IT WAS NOT common knowledge that director John Paddy Carstairs had issued a writ against Columbia, for which company he was to direct a George Formby film last year. It's just that Paddy doesn't like publicity on these things.

Anyway, the whole matter was agreeably settled out of court a few days ago.

I spent a day with Paddy this week on the "Dancing with Crime" set at Twickenham. He was looking like a complete

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From P. 22

"Rock" Starts at Welwyn

portable wardrobe department, wearing a succession of ex-Navy comforts, crowned by a snug-looking beret.

Spent some time going up and down stairs, down corridors, on to rostrums as Paddy—with his customary enthusiasm and surplus energy—exhausted me with a detailed description of how he is tackling these main scenes.

Anyway, here's wishing him luck with his first post-war job.

ROCK STARTS ON THURSDAY

I SUSPECT that the Boulting Brother publicist, Jack Worrow, deliberately invited a circuit supervisor, a film critic and a kinema manager to meet the Socialist-minded John Boulting at a reception in the Brighton Grand Hotel over the week-end.

The result was certain to be a long and heated debate, with A.B.C.'s Stanley Mills challenging a local Press critic to a public meeting debate.

However, John Boulting's trip with stars Richard Attenborough and William Hartnell to look out location sites for "Brighton Rock," turned out to be a pretty useful goodwill mission for Charter Films.

The Boultings start "Brighton Rock" to-day (Thursday) at Welwyn.

SO YOU WANT TO GO ABROAD

IF YOU WANT a job abroad, a new plan devised by Ealing may help you on your way.

Ealing has set an ambitious programme for production in Australia under Harry Watt. Some technicians have already been lined up for work in the Commonwealth; but, says Ealing, there are some vacancies.

ABOUT PEOPLE

MOST DISAPPOINTED film visitor during the crisis fortnight was Mexico's Arthur Rank, **William Karol.** Karol, trying to boost exports of Mexican films, brought over four pictures . . . but could not get any power with which to show them. A few months ago a shipping strike in the U.S. prevented his bringing pictures to Trade show in England. "But," said Karol, with a smile, as he left London at the height of a pea-soup fog, "I'll be back."

Director **Derek Twist**, who has been on location with the Archer's "End of the River" unit in Brazil, has been taken ill with malaria. **Michael Powell** is directing at Pinewood until he recovers.

Pinewood's **John Hoesli, Gerry Beattie** and **Herbert Westbrook** have been appointed by the Music, Art and Drama Group to initiate the production of a 16-mm. film. I must be careful not to call this venture amateur movies.

This week's P.S.: "I'm leaving next month. I have been given a contract by a fairground company to manage a shove-halfpenny stall during the summer"—Overheard on a certain set.

P. G. B.

Nora Roberts, casting director for Alliance, starts this week on a tour of British repertory companies in search for talent. Last week she signed up the first contract artist for executive producer James Carter. She is Olwen Rhys

P. L. MANNOCK SAYS

"YOU DON'T CHALLENGE LOUIS WITH HALF A GLOVE"

ACTUATED by a species of misguided Jingoism, quite a number of British people, including many who should know better, are letting off steam in terms which amount to a defiance of Hollywood. Fired by the existence of a number of excellent home-made pictures and primed by the well-founded belief that the average quality of our product is above that of California, they speak of every single picture as a "challenge," and apparently imagine that the majority of feature pictures shown here will be British-made, the day after to-morrow. They have lately had considerable encouragement from the flattering words of Sam Goldwyn, who "challenged Hollywood" in a recent KINE. article.

So far, the net result of this braggadocio has been to irritate the American Trade into vague hostility and loose talk of "retaliation." In their hearts the American Industry knows the folly of British truculence in film matters at this stage of events, but the effect is no less mischievous because at the same time it happens to be ridiculous. This is no time to flout the good relations—mainly sincere—which exist between producers across the Atlantic.

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An attitude of defiance, hard to justify at any time, is ludicrous when one examines the position even cursorily. It is surely only necessary to remind ourselves that 30 or 35 British pictures made in 1946, regarded as a national output, can hardly constitute a menace to Hollywood's 400 or so, on any basis. So long as America makes ten times as many subjects as Britain does, we must be dependent on imported supplies. We should be dependent on them even if (and when) we make 150 per annum; for not so many years ago we *were* making 150 to 200 per annum. Even assuming that when we regain that aggregate, the films will be twice as good as those of 1938, I cannot visualise an ascendancy, even in our own halls. And it may well be asked how long will it be before we turn out, say, 150 films a year? The answer is in years, certainly not in months.

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You do not challenge Joe Louis with half a boxing-glove, or meet machine-guns with catapults. British film prospects are bright, but only on a long-term view as regards any kind of domination. To talk of "challenge" is premature and provocative. A challenge should be done with a glove. What is the good of hurling a mitten?

In fact, when, in the fullness of time, first-class British features come into existence at the rate of two a month, and good ones at the rate of two or three a week, there will be no need for challenges or defiances of any shape or kind. The quota provision will rise in percentage, leaving the showman with a real choice and little grievance; and bargaining powers with overseas markets will be a reality instead of a prospect.

Meanwhile, a sense of proportion should be exercised by those who dream of British pictures sweeping the world. There is plenty of incompetence in our studios and there have been some pretty poor British films in the past six months. The producer of one of them has lately told Americans that it was "stepped up" to suit American tempo—which makes me wonder how much drearier it could have been without this incentive.

The critics, accused of being unduly biased in favour of British films, have had little mercy on recent indifferent specimens. If anyone is anti-Hollywood it is not the critics, but a few super-patriots, especially some outside the Industry altogether, who fulminate with earnest irresponsibility. At the moment, British studios may well say, in regard to them, "Save us from our friends."

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R. HOWARD CRICKS DESCRIBES

SECRETS OF AGFACOLOR

I HAVE been reading a book lent me by Jack Coote, M.B.K.S., F.R.P.S., of British Tricolour, which divulges all the secrets of the Agfacolor process in so far as photography and processing are concerned. Entitled ***Film und Farbe*** ("Film and Colour"), it comprises a series of papers delivered to the Deutsche Kinotechnische Gesellschaft (the pre-war German near-equivalent of the B.K.S.) and other societies in October, 1942. The book is lavishly illustrated in colour, and incidentally provides a refreshing contrast to the secretive methods of Technicolor.

The first paper is by Norbert Senger, and describes recent progress in the system. He discusses first the selection of sensitivity and absorption characteristics for negative and positive, and shows that, in the negative, a considerable overlapping of the sensitivity curves of the three primaries is necessary, while, on the other hand, in the positive the sensitivity in each primary should comprise a narrow sharp-cut band, avoiding the ranges of overlap in the negative absorption characteristics.

A problem with integral tripack stocks is that the gamma of the three layers differ, and this difference may be accentuated according to the illumination; in the case of Agfacolor, for instance, the yellow shows the highest gamma and the difference is greatest when the film is exposed by arc lighting.

Sensitometry

The problem of sensitometry is naturally complicated, since it is not possible to measure the layers singly. An interesting instrument is described in which, by means of a rotating filter disc containing coloured sectors and a grey scale, and rotated by a small motor, an indication appears on the screen of a cathode-ray oscilloscope in the form of three pairs of vertical lines, each pair giving the relation between the gamma of one of the colour layers and of the grey scale.

The second paper, by Andreas Schilling, describes the method of colour-grading the negative, and the method of control, both in colour and intensity, of the printer light.

Twenty Filters

For each of the three primary colours, yellow, magenta and cyan, there is a range of 20 filters, varying from a density of 0.05 to one of 1.00. In addition, there is a set of 20 neutral density filters, in densities ranging from 0.04 to 0.80. (Bill Harcourt, of Denham Labs., informed me recently that at the Eclair Laboratories, in Paris, they use 30 filters of each type).

The choice of any particular combination of filters is expressed in an 8-figure number, for instance, 12/00.25.75, which means neutral filter No. 12, no yellow filter, 25 per cent. magenta and 75 per cent. cyan.

These filters are made up as gelatines and attached to a Leatheroid band, 35-mm. in width, perforated to the ordinary film standard. At centre distances of 5 perforations holes are punched. over which the required combination of filters is attached; this matte film is used in the Debrie printer, and is moved every time a negative notch appears. By means of an improved optical system it is possible to obtain a light intensity on the gate of no less than 40,000 lu. from a 50-watt printing lamp.

The paper concludes with the description of devices used for grading the film. The simplest method necessitates a grey scale being exposed on the negative. Where this is not available, a device showing a comparison with a negative printed at a known filter-setting may be used, while another device actually prints three frames of the negative through all 60 colour filters. (Again quoting Mr. Harcourt, the method used by Eclair is to print off a 7-ft. length of film, each frame through a different filter combination, and then, after the best general group has been selected, to print a further 7 ft. covering every filter combination in that group.)

The third paper, by Gerd Heymer, deals with processing, and is based upon the method of working in the Afifa labs. The first point made is that a standard black-and-white developing machine can be modified to handle Agfacolor, with a halving of the output in the case of negative, and in the case of positive a reduction of one-quarter. Solutions should be held constant by chemical analysis, and frequent sensitometric tests made, a test density of 1.8 being held constant to within plus or minus 0.06. Both negative and positive may be handled under a dim green safelight.

The test of accurate exposure is the neutral scale; when this is a neutral grey, sensitometric methods may follow black-and-white procedure. But more often the grey scale is not a pure neutral, and in this case the scale must be measured step by step over the whole spectrum. A method of measurement is described, in which readings are taken of each step through red, green and blue filters, from which the absorption characteristics of each layer can be computed. Curves plotted from these measurements will show all three layers to have different gammas.

Positive Problems

In the production of the positive, the chief problem is to compensate for differences in the colour range of the negative, due probably to different lighting conditions. For all colour variations, adjustment of the colour of the printing light, as already described, is the remedy. An alternative method of control to that described in the previous paper consists in the employment of four light sources, respectively white, red, green and blue, the relative intensities of which are varied by resistances; but the previously described method is generally preferred, and is adopted for use on the Debrie printer.

Grading Method

The method of grading used at Agfa is to select by experience a small number of filter numbers, and to print a test strip through each of these filters. The most dependable criterion is the grey scale, in the absence of which the laboratory cannot accept responsibility for accurate colour rendering, and the selection may be thrown back to the cameraman.

A useful guide is that whichever colour is predominant in an unfiltered print of a grey scale is the colour to choose for printing the film; if for instance the positive grey scale is greenish, a green filter would correct this in printing. (Remember that the Agfacolor negative is processed to complementary colours.)

The paper concludes with a discussion of the application of multiple exposure and other effects to Agfacolor. No particular difficulties seem to be encountered in such processes, nor in back-projection.

In papers by Rolf Görisch and Alfred Küster the problems of the sound track are considered. The desirability of a silver track as against a dye track is agreed (the former is, of course, produced by leaving the sound-track area of the positive unbleached, a stiff paste being used to bleach the picture area.) The transparency of the dye track to infra-red (to which the normal photocell is, of course, sensitive) is illustrated by photographs taken at different wavelengths, while the sensitivity of various types of cells is also considered, the conclusion being drawn that only an antimony cell is capable of reproducing satisfactorily a dye-track.

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(Two Cities)

FULL CREDITS APPEARED IN THE "KINE." ON DECEMBER 26.

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(Two Cities)

Producers, George Brown and Peter Ustinov; director, Peter Ustinov; Paul Sherriff, associate producer; Jack Hildyard, lighting director; David C. Cousland, production manager; Michael Anderson, first assistant director; Tilly Day, continuity; Arthur Ibbetson, camera operator; Anita Melberg, production secretary; Patrick Marsden, third assistant director; John Gutheridge, assembly editor; Charles Trigg, stills; Maud Specter, casting; Russell Lloyd, editor; Bill Francis-James, second assistant Director; Michael Johns, unit runner; Jack Lowen, focus assistant; Alan Perry, second camera assistant; Sash Fisher, sound mixer; Jack Clennell, boom operator; Larry Thompson, boom assistant; Larry Clarkson, sound recordist; Jim Johnson, maintenance.

Cast includes: Roger Livesey, Anthony Newley, Patricia Raine, Ernest Jay and David Hutcheson

At Ealing

"IT ALWAYS RAINS ON SUNDAY"

(Ealing)

Producer, Michael Balcon; associate producer, O. H. Cornelius; director, Robert Hamer; production supervisor, Hal Mason; unit production manager, Slim Hand; first assistant director, Cecil Foster Kemp; second assistant director, John Meadows; third assistant director, Cyril Pope.

Continuity, Phil Crocker; assistant continuity, S. Jones; camera crew: lighting, Douglas Slocombe; operator, Jeff Seaholme; assistant, Peter Newbrook; loading and clappers, M. Selwyn; stills, E. Orton; sound crew: recordist, G. Diamond; cameraman, J. Yeates; boom operator, T. Otter.

Art director, Duncan Sutherland; assistant art director, Charles Woolveridge; editor, Michael Truman; assistant, Bernard Gribble; wardrobe supervisor, A. P. Mendleson; wardrobe mistress, Miss L. Payne; wardrobe master, E. Farrar; make-up chief, E. Taylor; assistants, H. Frampton and R. Wilton; hairdressing chief, Barbara Barnard, and assistant, Doreen Hart.

At Elstree

"PRINCESS FITZ"

(Br. National)

Executive producer, L. H. Jackson; director, Montgomery Tully; production manager, Fred A. Swann; first assistant director, Bob Asher; joint second assistant directors, Jack Lambert and Douglas Tweedy; third assistant director, Edward Brendon; continuity, Joan Wyatt; assistant continuity, Connie Clarke.

Art director, R. Holmes Paul; assistant art director, Bill Latter; scenic artists, Olga Lehmann and Gilbert Wood; director of photography, James Wilson; camera operator, Gerald Moss; focus operator, John Mills; clappers, V. Nicholson; loader, J. Bond; sound director, Harold King; sound recordist, Cecil Thornton; sound cameraman, Cyril Brown; boom operator, John Moyes; boom assistant, Derek Swynnerton; still photographer, Frank Buckingham; wardrobe mistress, Mrs. Tweedy; editor, Monica Kimick; make-up artist, Henry Hayward; make-up assistant, Dave Aylott; and hairdresser, A. G. Scott

At Hammersmith

"DEEP END"

(Gloria for Warner)

FULL CREDITS APPEARED IN THE "KINE." ON JANUARY 23.

At Islington

"WHEN THE BOUGH BREAKS"

(Gainsborough)

Executive producer, Sydney Box; producer, Betty E. Box; director, Lawrence Huntington; production manager, Fred Gunn; director of photography, Brian Langley; art director, John Elphick; editor, Gordon Hales; wardrobe supervisor, Yvonne Caffin; first assistant director, Alf Keating; second assistant director, H. Griver; third assistant director, A. Batt; continuity, D. Fortman; second continuity, J. Randall; camera operator, D. Lovell; focus, E. Yospa; clappers, H. Gatward; loading, L. Newson; recordist, M. Hobbs; sound camera, M. Jay; sound maintenance, F. Sloggett; boom operator, D. Mason; boom assistant, M. Lerman; hairdresser, Francis; second hairdresser, Ivy Emmerson; make-up, Len Garde; property master, T. Fletcher; floor props, S. Overall, A. George; chief electrician, S. Sargent; floor electrician, H. L. McKay; stills, C. Haine; and publicity, Betty Callaghan.

At Nettlefold

"THE HILLS OF DONEGAL"

(Butcher's)

Director, John Argyle; director of photography, Geoffrey Faithfull; production manager, E. S. Laurie; camera operator, Arthur Grant; art director, C. H. Gilbert; editor, Ted Richards; musical director, Percival Mackey; sound recordist, J. Meyers; director's first assistant, W. J. Kirby; director's second assistant, John Moxey; director's third assistant, M. Whiting; continuity, Marion Ward; property buyer, Mrs. J. Croft; chief make-up artist, Harry Webber; chief hairdresser, Ann Coombes; assistant make-up, John Webber; assistant hairdresser, Judy Randall; editor's first assistant, Mrs. C. Hone; editor's second assistant, Pam Chapman; still cameraman, Harold Saunders; still processing, George Cattley; senior draughtsman, Bill Bennison; sound mixer, Cliff Sandall; boom operator, Jack Davies; sound loader, M. Pierrepont; sound maintenance, F. Turtle; camera first assistant, Ken Hodges; camera loader, Brian Rhodes; camera maintenance, Ron Ford; clappers, Eric Williams; wardrobe mistress, Molly Arbuthnot; and projectionist, W. Brassey.

At Pinewood

"THE WOMAN IN THE HALL"

(Wessex)

Producer, Ian Dalrymple; director, Jack Lee; Nora Dawson, production manager; Peter Proud, production designer; "Chick" Fowle and C. Pennington-Richards, lighting cameramen; Peter Bryan, camera operator; John Krish, editor; Phil Shipway, first assistant director; Roy Oxley, art director; Pauline Roberts, continuity; Michael Gordon, supervising editor; John Hoesli, assistant art director; Dennis Pavitt, set decorator; William Kellner, George Heavens and Geoffrey department research; Beryl Stack, Drake, draughtsmen; Zizi Kondor, art costume adviser; Alix Stone, costume designer; Chris. Chapman, property buyer; Joy Raymond, publicity director; and L. Wilkie, publicity assistant.

Stan Lambourne, sound mixer; George Paternoster, boom operator; H. Rowland, sound camera operator; Peter Seabourne, assistant editor; C. Cusack, construction manager; M. Stolovitz, assistant boom operator; Connie Willis, assistant continuity; F. Hughesden, sound maintenance engineer; Louis Coquillon, clappers; hairdressing (in charge of production), Bette Cross, assisted by Kathleen Smith; chief make-up, George Blackler; make-up personnel, John Wilcox, Stuart Freeborn and Edgar Webb

"BLANCHE FURY"

(Cineguild)

Producer, A. Havelock-Allan; director, Marc Allegret; production manager, Norman Spencer; assistant director, George Pollock; Second assistant director, Chic Simpson; continuity girl, Margaret Sibley; lighting cameraman, Guy Green; camera operator, Ossie Morris; first assistant, John Godar; production designer, John Bryan; art director, Wilfred Shingleton; set dresser, Claude Mauncey; supervising editor, Jack Harris; sound mixer, Charles Poulton; boom operator, Al Burton; costume designer, Sophie Harris; costume supervisor, Maggie Furse; make-up, George Blackler; hairdresser, Biddy Chrystal; still cameraman, Arthur Evans; research, Doc. Beard.

"END OF THE RIVER"

(Archers)

Produced by Michael Powell and Emeric Pressburger from the novel by Desmond Holdridge; directed by Derek Twist; assistant producer, George R. Busby; production manager, John Alderson; assistant director, Geoffrey Lambert; second assistant director, Robert Lynn; third assistant director, Laury Knight; first floor runner, Derek Parsons; continuity, Doreen North; assistant continuity, Joanne Busby; camera lighting, C. G. Challis; camera operator, Reg. Hughes; camera assistant, Dennis Lankford; pre-lighting electrician, Bill Wall; chief floor, Harry Black; sound mixer, Charlie Knott; sound film recordist, H. Raynham; sound maintenance, Peter de Glanville; boom operator, Jack Locke; assistant boom operator, Peter Durbridge; process assistant, Tom Howe.

Art director, Fred Pusey; assistant art director, E. E. C. Scott; art director's assistant, Anthony Farmer; chief draughtsman, Frank White; draughtsmen, Bill Holmes and Leonard Fox; sketch artist, Bill Lane; set dresser, Vernon Dixon; chief construction manager, Ted Hughes; assistant construction manager, Tommy Frizwell; buyer, Harry Parr.

Property master, Fred Eams; wardrobe mistress, Dorothy Edwards; wardrobe master, Bob Raynor; wardrobe outside chaser, Arthur Bretton; chief make-up, George Blackler; assistant make-up, R. Bonnor-Moris; hairdressing, Biddy Chrystal; editor, Brereton Porter; liaison, John Seabourne, Jnr.; first assistant editor, Dave Powell; casting directors, Dennis van Thal and Adele Raymond; crowd casting, W. A. Fleming and Bill Hahn; and still cameraman and portraits, N. M. Berman

At Shepherd's Bush

"GOOD TIME GIRL"

(Gainsborough)

Producer, Sydney Box; director, David MacDonald; production manager, Billy Boyle; cameraman, Stephen Dade; supervising art director, George Provis; art director, Maurice Carter; wardrobe supervisor, Julie Harris; editor, Vladimir Sagovsky; assistant editor, H. Taylor; make-up, Billy Partleton; stills, John Jay and Laurie Turner; recordist, Al Rhind; assistant director, Bob Attwooll; second assistant director, D. Rose; third assistant director, A. Bailey; camera operator, Gordon Lang; first assistant operator, J. Harris; second assistant operator, Steve Claydon; continuity, Paddy Girdlestone; assistant continuity, M. Taylor; hairdressing, E. Alder; wardrobe mistress, Dolly Smith; wardrobe master, Bill Neale; loading, Bill Law; sound camera, G. Sinnott; boom operator, C. Swern; assistant boom operator, R. Judd; property master, Arthur Rumsey; floor electrician, S. Forster.

At Sound City

PLANS BEING FINALISED FOR NEW GROUP OF KORDA PICTURES.

At Twickenham

"DANCING WITH CRIME"

(Coronet for Paramount)

FULL CREDITS APPEARED IN THE "KINE." ON JANUARY 23.

At Welwyn

"BRIGHTON ROCK"

(Charter for A.B.P.C.)

FULL CREDITS APPEARED IN THE "KINE." ON FEBRUARY 13.

At Worton Hall

"NIGHT BEAT"

(Harold Huth)

FULL CREDITS NOT SUPPLIED BY PRESS DATE.

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C.E.A. "Interested" in High Court Decision

MR. Justice Henn-Collins' decision in the High Court last Friday that when granting licences for Sunday opening of kinemas, local authorities had power to impose the condition that children under 15 shall not be admitted whether accompanied by an adult or not, may be contested by the C.E.A.

W. R. Fuller states: "We are interested in the case. I shall be seeing our solicitor and we shall consider the matter."

Barnsley.—Poll, February 13. In favour, 7,930; against, 2,699.

Barry.—Poll, February 28. In favour, 9,149; against, 3,208.

Bletchley, Bucks.—Poll, February 18. For, 2,122; against, 328.

Bournemouth.—Town's meeting. Wednesday, March 19.

Chingford.—Poll. In favour, 4,049; against, 1,971.

Chorley.—Poll fixed for tomorrow, Friday, March 7.

Cleethorpes.—Poll, February 21. In favour, 3,779; against, 530.

Hastings.—Poll, March 3. In favour, 12,374; against, 2,784.

Loughborough.—Poll, February 22. In favour, 5,699; against, 1,439.

Newport, I.o.W.—Poll. In favour, 3,049; against, 1,564.

Northallerton.—Poll. In favour, 1,069; against, 343.

Northampton.—Public meeting (February 24) voted against Sunday opening. Poll demanded by Sunday Cinema Association. H. D. Pascoe, chairman; Arthur Lowrie, secretary; M. Crowley, publicity, and M. Cipin, transport.

Plymouth.—Poll, February 17. In favour, 16,217; against, 4,134.

Ryde (I.o.W.).—Poll. In favour, 3,650; against, 1,667.

Sunderland.—Poll. In favour. 15,143; against, 6,250.

Tunbridge Wells.—Poll, February 21. In favour, 4,744; against, 2,355.

Urmston.—Town's meeting voted against, 128 to 43 votes. Poll March 18.

Weston-Super-Mare.—At the recent town's meeting, a vote in favour of 184 to 145 was read incorrectly by the chairman and given as a vote against Sunday opening. This decision has been upheld as final. The Home Office has advised that the process shall be repeated by an application for another draft Order followed by a further town's meeting.

Wolverhampton.—The opposition has decided not to demand a poll. Corporation's application has been put forward.

Worcester.—Poll, February 7. In favour, 5,607; against, 1,492.

Worksop, Notts.—Draft Order approved.

Queues at the Odeon, Marble Arch, indicate the outstanding business recorded with RKO-Radio's NOTORIOUS in spite of the fuel and power crisis and the severe weather conditions

N. IRELAND N.A.T.K.E. NEW HOURS CLAIM

Annual Report

STARTING in 1943 with six members, the Northern Ireland branch of N.A.T.K.E. now has a membership of 629. At the annual meeting, chairman Isaac Patterson anticipated a record year in 1947; already 70 enrolments had taken place.

Tribute was paid to the work of secretary Wm. McCullough, who gave a review of recent developments and particularly of the branch's claims in respect of hours—44 hours a week for males and 40 for females, which would go before the Conciliation Board. Election results:—

President, J. Patterson; secretary, W. McCullough; committee, Miss Frances True, Messrs. T. Cook, G. Watters, J. Fanning, W. Fitzpatrick, J. Flannery, J. Kennedy, J. Daly, and E. Jackson.

Curran Buys Belfast Picture House

Jimmy Curran, of Belfast, on behalf of the Curran circuit, has completed negotiations for the purchase of the Picture House, Royal Avenue, Belfast, a well-established first-run house, from Northern Theatres and the Barron Trust. It is understood that the Odeon circuit was negotiating for the house, but a hitch occurred.

Curran is to take over in August. When permits are available for building, the Picture House will be pulled down to make way for a new kinema.

Cinema Club, Glasgow, Annual on March 14

The annual meeting of the Cinema Club will be held in the Picture House Café, Glasgow, on March 14.

The balance-sheet shows that the recent Cinema Ball contributed £242 to the year's total.

As Mrs. Grove, vice-president, is not going forward to the chair, this will necessitate the election of a new president and vice-president.

Sheffield C.T.B.F. Rejects Merger Plan Proposal

THE proposal that the Sheffield C.T.B.F. should amalgamate with the National Fund had been considered on many occasions, but the Sheffield Committee had expressed in the strongest possible terms its desire to retain the individual character of the local fund.

This was stated by G. S. Kirkham, who presided at the annual meeting of the Sheffield C.T.B.F., in reply to Coun. Harold S. Gent, who had pointed out that the balance of income over expenditure for 1946 was only £197, and had they not received £250 from the Sheffield Corporation, a proportion of the Sunday charity contribution there would have been a deficit.

This statement was challenged by Mr. Kirkham, who declared that but for the donation of £66 13s. 4d. to the National fund there would still have been a balance of income. If, however, they were missing something by not amalgamating, the committee would carefully consider it.

According to Arnold R. Favell, the hon. secretary, calls for aid were increasing. The number of grants, which totalled £176 9s., was the largest for ten years.

It was decided that £500 out of the balance of £909 should be invested in 2½ per cent. Defence Bonds.

Good Relations at Sheffield

The cordial relationship which existed between the local exhibitors and their staffs and the police and fire services was stressed at the Cinema Ball organised by the Sheffield branch of the N.A.T.K.E. in aid of the benevolent funds of that organisation and the Sheffield C.E.A. at the Cutlers' Hall.

The function was organised by E. Gregory, chairman, who presided at the supper party; G. Cliffe, social secretary; J. Ingham, Sheffield secretary, and committee, Messrs. Potter, Llewellyn, Peat, Thomas and Hartley. Speeches were made by Mr. Gregory, the Chief Constable, S. Kirkham, chairman of the Sheffield C.T.B.F., E. Reynolds, fire chief, and Coun. H. S. Gent.

C.E.A. WARNING ON EXHIBITORS' RESPONSIBILITIES

No One Exempt from Employment Terms

A STRONG directive concerning exhibitors' responsibilities under the "Conditions of Employment and National Arbitration Order, 1940," has been issued by the C.E.A.

Many members, according to the statement, still think—

(a) that if they have not expressed agreement to the N.A.T.K.E. national agreement or the Managers' Agreement or (b) if they resign from the C.E.A. or (c) if none of their staff are members of these organisations, then they need not observe either of these agreements.

All the foregoing assumptions are incorrect.

It is pointed out that in a case of difficulty in regard to payments to employees the order requires the observance by all employers of terms and conditions not less favourable than "recognised terms and conditions" which in this case are those of the N.A.T.K.E. and Managers' Agreements.

It is pointed out that in a case of default members can be taken to the Ministry of Labour which will enforce the labour agreements by means of an award which, if not paid can be collected through the police court on a summons.

It is also emphasised that there is an accruing liability for lesser wages than those paid under the national agreement, which may be serious if it is some time before the underpayments are disbursed.

Kinema as Public Hall Opposed

The decision of the Newport (Mon.) Town Council to seek a compulsory order for the purchase of the Lyceum for use as a public hall is likely to be strongly opposed by the C.E.A.

Meanwhile, negotiations are taking place between the corporation and the owners, and if agreement is reached an approach will be made to the lessee, Norman Wright.

Mr. Wright, who is strongly opposed to the proposal, states that entertainment facilities in the town are not too many and will be worse when the Pavilion changes to variety shows.

Newport, with a population of 89,000, has 11 kinemas with a total capacity of 9,000.

County, Bangor Reopening

County Theatre, Bangor, N. Wales, where considerable improvements have been carried out, reopens on March 10. This kinema, which was the war-time home of the B.B.C. variety programmes, was derequisitioned a year ago and taken over by Bangor County Theatre and Cinema, of which Leslie Bond, of Liverpool, is the principal.

John Brettargh is the manager.

KINE SERVICE SECTION

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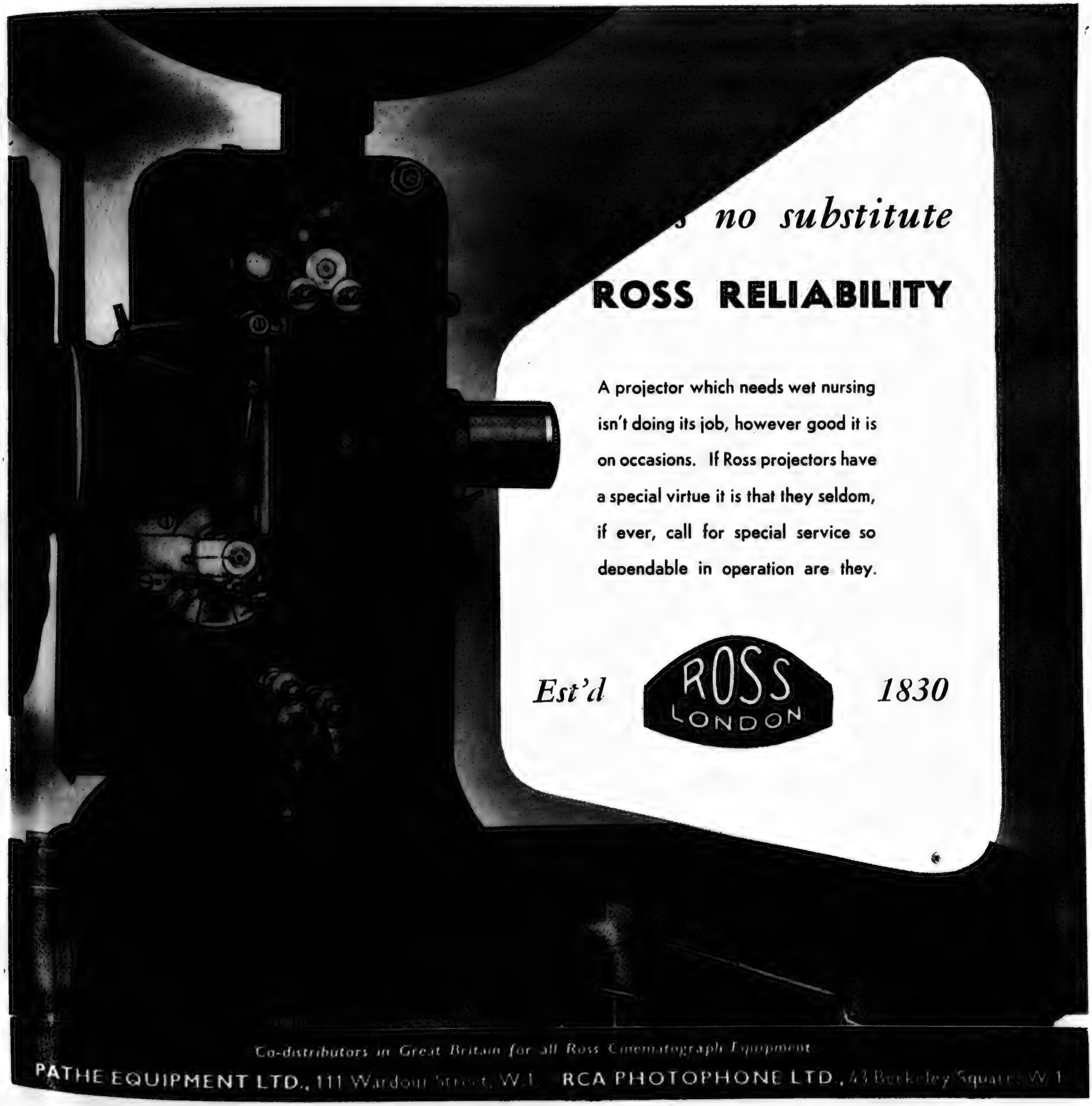

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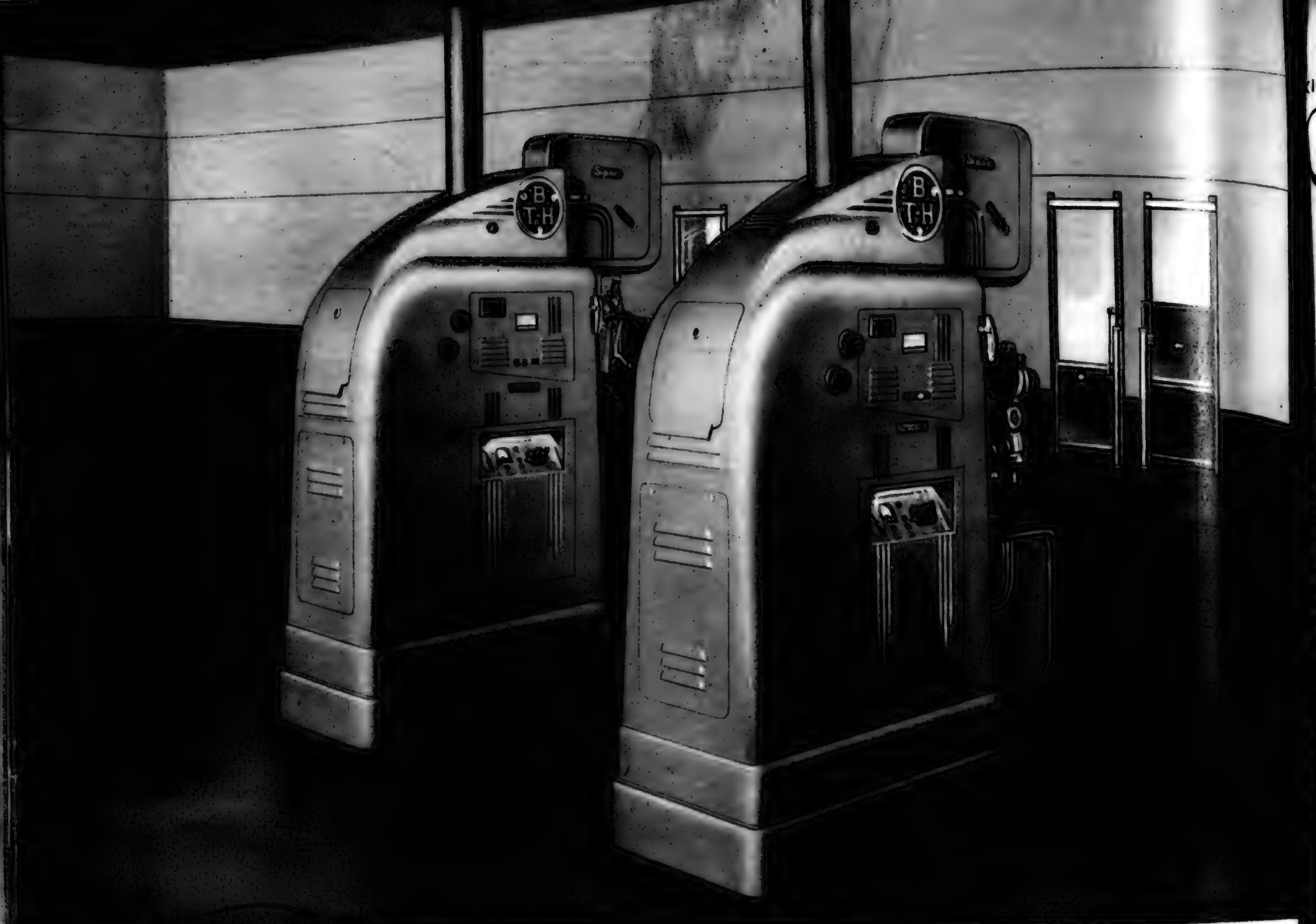

Projection Room Efficiency

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MANAGEMENT

Even A Crisis Cannot Solve The Matinee Problem

WELL, chaps, we've had it, or have we? On that momentous Friday night, when the late Evenings came out with the ominous news of the dead periods, I said to one of the joint editors, "On Monday we'll either be closed, or we'll know whether matinees are worthwhile or not." Here are we after weeks of restricted showing time, and I still don't know! There are so many factors to take into consideration, that it would be unwise to cast a fundamental ruling on the crisis. Certainly, as often as not we have run two shows instead of three, or clipped our shows, to the inevitable recrimination from the odd patrons who want full value for their money.

We've had workers idle, shortage of fuel, the 1947 Ice age, lack of money, restricted supplies of beer, and that indescribable yen for companionship when things go wrong nationally. All these extraneous factors have influenced business, favourably, and harmfully. Who would dare to assess all these things and decide from the result whether or not matinees are profitable?

In a previous article I said that I had gambled on stocking coke in the car park. I was lucky, not clever, but even with the advantage of substantial stocks to start off with, I now anxiously listen to the weather forecasts with fingers crossed.

Trade Show Deadheads

IT is good to know that some of the renters have revived the campaign to eliminate deadheads from trade shows. A united effort on the part of the renters, their travellers, and, let it be whispered, exhibitors themselves, would help a lot.

Do not underestimate the cunning and persistency of the free rider. I have so often learned of a film being "knocked" by fellows who saw it at the trade show.

Some renters have recently arranged special shows for non-booking managers, and the exhibitors have afforded facilities for the managers' visits. That is an excellent idea, because it does give the manager an opportunity to know what he is trying to sell, even although it may cause him on occasion to reassess the renter's eulogistic campaign sheet.

One interesting fact—although it hasn't very much to do with trade show deadheads—is that suburban or country patrons who see a film at pre-release seldom have anything but praise for it. They loathe to be thought "bad pickers" when they have their evening out in town. The poison only creeps in when the seats are free.

We Ask for More

CINEGUILD are to be congratulated on their original idea of asking the public to help them find a boy for the title rôle of their forthcoming production "Oliver Twist."

The trailer, an excellent little production spoken by Tony Wager, and asking for applications for the part from boys who think they could do the job, has done more than interest potential juvenile stars and their parents. It has set the patrons thinking about Oliver Twist. No doubt many of those who have seen the trailer are now reading the book, and by the time the film comes along these readers will be champing to see it. I have always thought that producers might do more to interest patrons in future pictures during the initial stages of production.

I venture one word of criticism. The trailer has been obviously produced to follow straight on after "Great Expectations." A rather mature "Young Pip" explains that he cannot play the part because his voice is breaking. Is it not likely that this anti-climax tends to dispel the illusion created by the grandeur and power of David Lean's almost perfect production?

Speaking for myself, I would rather remember the wistful, lovable little boy than the self-possessed Tony Wager of the trailer. I look forward to seeing Oliver Twist just the same, and hope to run it. I certainly wouldn't be thinking of it now if I hadn't seen that trailer.

Think as Patrons

A FRIEND of mine who has nothing to do with this business, and who visits kinemas on an average twice a week as a paying patron, said to me recently, "Do you managers ever think as patrons?" That kindly query made me think furiously, and I was embarrassed to have to confess that I had never tried, at least not so long as I could remember. How many readers could have answered "Yes" to that simple question? The more I think about it the more I realise that this ordinary patron friend of mine has "got something."

I for one am trying the experiment of putting myself in the patron's place every once in a while, but haven't had time to arrive at any conclusions yet. It may mellow me down; on the other hand, it might tend to make me intolerant.

I started off by examining, in retrospect, my behaviour in restaurants—and I find myself more tolerant to waiters than lots of my patrons are to me. I'll defer judgment and report my conclusions in due course.

Film Competitions

THE value, to the exhibitor, of film competitions organised by national newspapers is problematic. As a *quid pro quo* arrangement, the dice seems to be very heavily loaded in favour of the newspapers concerned. They ask for our co-operation; in other words, they ask us to distribute and collect their ballot papers; they ask us for valuable space in our foyers, and on our screens. In return, what do we get? They send out the sort of posters that most of us don't use in our vestibules anyway, and the ballot papers are glorified throwaways advertising the names of the newspapers concerned.

I'm open to conviction, but I can't see it up to now.

By the MANAGER

POOL
CARBONS

RCA SOUND SYSTEM

Observation Window

PROJECTIONISTS HAD HEADACHES TOO

VERY few industries have escaped the inconveniences arising from the sudden fuel cut, and the kinema, on its operating side, has to count itself fortunate in being affected so comparatively lightly.

Audiences have diminished due to the blacked-out streets and the icy conditions of footpaths and roadways. These and the unemployment consequent upon lack of power have made many managements anxious.

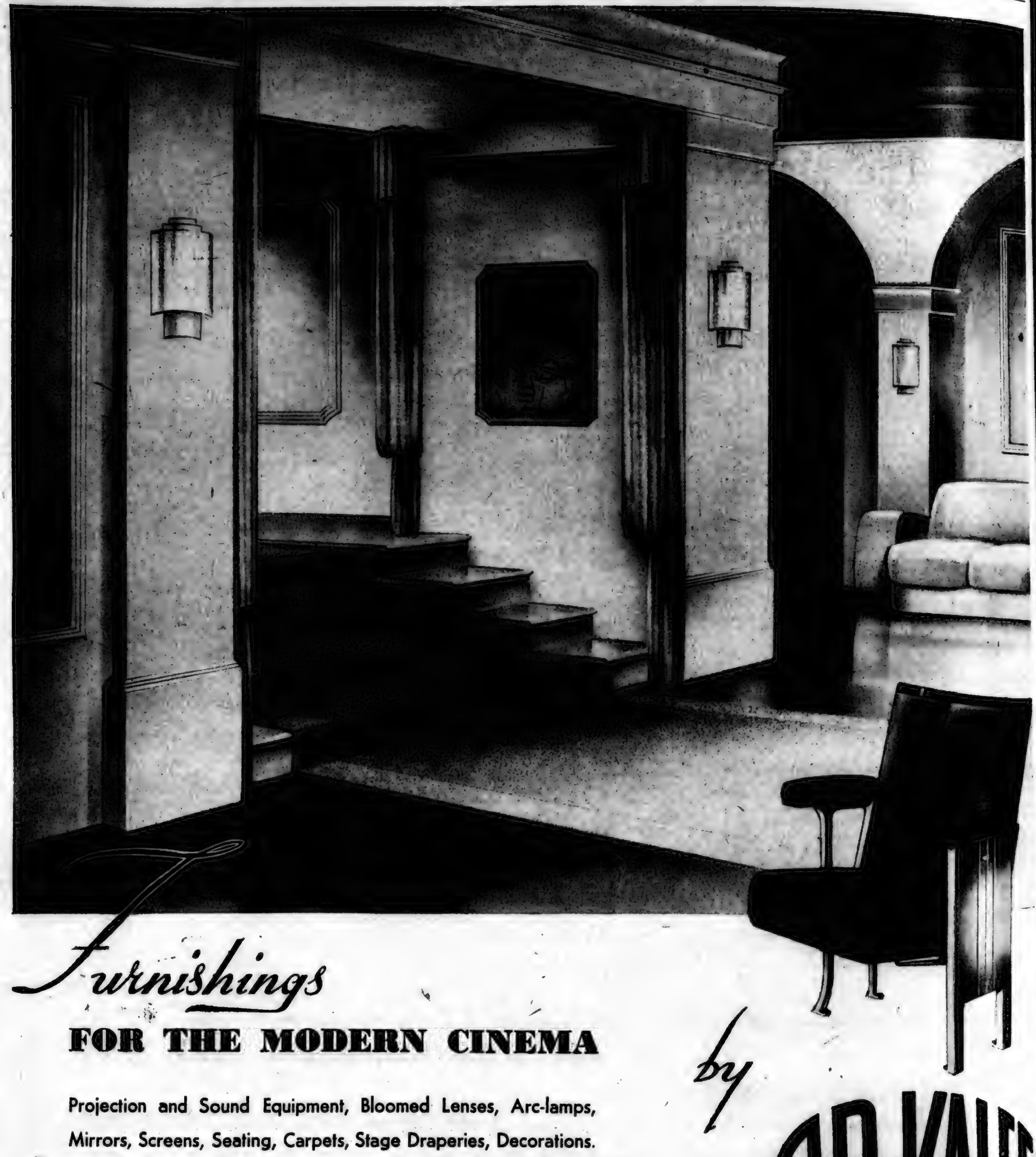
THE projectionist has had his anxieties, too, arising from delays in the receipt of copies and from the uncertainty of the supply of electric energy. He has, however, had certain alleviations due to the cutting out of matinee performances, and thus long-sought opportunities of getting jobs done which have been crowded out in full-time weeks have come his way. Some of these have not been the choicest of tasks in wintry weather, and the exterior iron staircases by which some projection rooms are reached have been very treacherous, especially when the persons ascending or descending have a load to carry.

KEEPING the kinema at a reasonably warm temperature has been a very difficult business, especially if the kinema exposes a large surface to the north and east. There is very little storage room for fuel in a number of layouts, and even where bunker facilities exist it has not been possible to store large supplies.

QUITE a number of kinemas have made inquiry during the past fortnight regarding conversion of existing solid fuel heating to oil. The shortage in solid fuel is likely to last for another couple of years at least, and a system of rationing is likely to be imposed which will make heating difficult. It is hoped to deal with problems of heating in the IDEAL KINEMA, due for publication next week; this would not help the immediate situation but would afford information which might help to ensure a higher temperature level later on. Meanwhile, attention may be drawn to the notes upon the Observation Window page in the KINE. of February 13.

WHAT result the fuel cut will have upon supplies of release prints for kinemas is a little hard to estimate. That the Trade will have to make do with a cut of 20 per cent. in film stock seems certain; this means an enforced longer life of a print and greater wear and tear on the copy. Now that an appeal is made to every worker to help the country out of its present predicament, the projectionist can do his bit for the Industry and the man who handles the copy after him to exercise still greater care to avoid mutilation.

J. BENSON.



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SHOWMANSHIP

N my capacity as Showman it falls to my lot to attend many functions up and down the country, directly or indirectly connected with the subject to which these pages are devoted. One of the most pleasurable I have attended recently was the conference for the assistant anagers of the Odeon north-western and north-eastern areas, organised by L. Fancourt, north-est theatre controller.

For this occasion I travelled to Manchester, attended the conference—in itself a compliment, s Pressmen are seldom, if ever, invited to such functions—and afterwards thoroughly njoyed myself at the subsequent dinner and dance, festivities which, incidentally, were a esture of hospitality from Odeon to the assistants.

My primary interest in this occasion was the fact that it was, as far as my memory serves me, nique. I do not think that ever before there has been a full-scale conference convened solely for he benefit of assistant managers and attended by leading executives of the organisation.

Great credit is due to Len Fancourt and his nterprising assistant, Harry Murray, for the onception and organising of this function—nd credit is also due to the Odeon executives or recognising the thing as worthwhile and iving it their active patronage.

The conference was very fully attended and very executive present spoke in a practical nd incisive manner about his particular de-artment as it affected the kinema manager.

I was most interested to find that, when uestions were invited, the assistants were not fraid to ask the awkward query, and was qually pleased to find that the executives hen confronted with a "facer" made no ttempt to dodge the issue, but did their best o provide a straight answer.

Another point about the questions asked was the fact that they indicated the extraordinary width of the interest which the ssistants appeared to take in the craft of management. They showed careful observa-ion, wide range of interest and the applica-ion of thoughtful intelligence.

*

IT may be asked why I should write about this function at all, seeing that it is not exactly showmanship. My interest and reason for writing about it is this: Showmanship is a large factor in successful management, and on this occasion I saw successful management in the making. When I was invited to attend, I felt instinctively that, in this conception of a get-together between the more humble grades of management and the executive, Fancourt had something. The actual occasion proved the rightness of this belief.

Fancourt's enthusiasm would have been useless without the co-operation of the executives, and I must therefore hand a bouquet to the group of head office men who immediately saw the point of Fancourt's idea.

The result has been a unique demonstration of democracy in the theatre world, and not only that but a morale among the assistants in the northern area that must be unrivalled anywhere.

Not only was the democratic spirit demonstrated at the conference, but also at the dinner and dance which followed. Here again the executives behaved more like ordinary beings than the majority of executives I know, and again the morale of the assistants must have received a strong boost.

The executives who attended were G. F. Marshall, secretary and chief accountant; R. Bradford, sales controller; J. C. Dennett, director of publicity; G. Snazelle, catering controller; R. Hamer, booking manager; G. Swingler, engineer controller; and R. H. Dewes, personnel and licence controller.

The dinner and dance, by the way, were admirably organised by C. Smith, of the Odeon, Whalley Range, where the function was held—and on this occasion he demonstrated those fine showmanship qualities which I know him to possess for the benefit of everybody present.

Finally, to end on a note of showmanship, I feel sure that as a result of this conference, the assistants will work the better towards the good of the organisation, and that the knowledge acquired, especially from John Dennett on matters of publicity and exploitation, will help them to be better showmen as well as managers.

I trust that this long-sighted policy of contact between all ranks will continue in the Odeon organisation. I believe it is planned that it shall. And I feel that other companies will follow the example set by this group.

*

BELATEDLY—unavoidably so—comes news of a new showmanship contest. Peak Films, in association with British Lion Film and Premier Productions, are planning an extensive campaign in connection with the release of Peak's "White Cradle Inn."

A main feature of the campaign will be a competition, in which Peak is offering a prize of £50 to the manager whose box-office returns show the greatest percentage increase, taking into consideration the size and location of the theatre. In addition to box-office returns, the judging panel, which it is hoped will include Sir Arthur Jarratt as well as Ivor McLaren, will bear in mind general exploitation, Press coverage and initiative. There are five other prizes—one of £25, one of £10, and three of £5 each.

In association with Maurice Ostrer's Premier Productions, Peak is planning a full-scale personal appearance tour for Michael Rennie, who co-stars with Madeleine Carroll and Ian Hunter in "White Cradle Inn," when for the first time full advantage will be taken of the film star's fan club.

The Rennie club now boasts some 15,000 members and special invitations will be sent out to members, inviting them to meet Rennie when he appears in their particular region. Coloured posters will be available for distribution as advance publicity, and nearly 500,000 autographed photographs of Michael Rennie (postcard size) are being prepared for free distribution.

Other personalities connected with the film who will make personal appearances are: Harold French, who wrote and directed it, and

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JOLSON STORY

Above: A neat camouflaged paybox to exploit 20th-Fox's ANNA AND THE KING OF SIAM, devised by Walter Hinks, supervisor, at the Seamore, Glasgow. Below: A tasteful lobby set-piece for Warner's THE JOLSON STORY put over by S. Brown of the Empire, Barnsley.

For Young and Old

NIGHT AND DAY

This amusing display for Warner's NIGHT AND DAY was devised by W. J. Joy, of the Ritz, Sunderland, to tie up with a local police "safety first" campaign. The comic beacons were designed to attract the children as well as the adults, and formed part of a clever comprehensive campaign.

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THE BRIDE WORE BOOTS
THURSDAY FEB 20

This effort for Eagle-Lion's THE OVERLANDERS and M-G-M's THE BRIDE WORE BOOTS was planned by S. W. Lewis, of the Odeon, Radcliffe. Centre: A neat shop window piece, designed by A. J. Brown, of the Empire, Cardiff, for G.F.D.'s GREAT EXPECTATIONS. Bottom: A window display for M-G-M's SECRET HEART.

GREAT EXPECTATIONS
BE REALISED
YOU
BURTONS
DRESS
YOU

the REALLY SMART MAN
THE SECRET HEART

Michael MacKeag, the 16-year-old actor who gets his first big break in this picture.

There is also a second contest open to all managers showing "White Cradle Inn." The prize in this case is three beer steins (replicas of those used in the film), which will be awarded to the manager who, in the opinion of Maurice Ostrer, puts over the best individual exploitation of Michael Rennie. These steins will be presented personally by Michael Rennie at the kinema of the winning manager, and the lids will bear an engraved message from the star. A feature of these two competitions is the fact that one manager cannot win both prizes.

Much of the detail work in connection with this campaign has been carried out by Richard McDermott, who is handling publicity for Peak Films, working in close collaboration with Miss Mumford, publicity manager for British Lion, and W. G. ("Bill") Luckwell, director of publicity for Premier Productions.

Appeal to Churches

WHEN showing "The Bells of St. Mary's" at the Cabot, Bristol, N. Matthews secured the interest of the local clergy and sent special invitations to a number of them to see the picture. He paid particular attention to the Roman Catholic clergy, and to some he sent his invitation by phone. He also interested the local councillors in the picture.

For a fortnight before the playdate he played the tunes in the film by means of the non-sync. With the co-operation of Whitcombe's, music dealers, he had a display of sheet music made with stills.

Shoes Help

SOME excellent shop tie-ups were secured by R. Cowgill, of the King's, Bristol, when he was showing "Night and Day." At the Dolcis on the city centre a special display of shoes for day and evening wear was made, and a big card informed the public that the firm could offer high-class footwear for day or night in many colours and the King's could offer the best film in town.

Similar displays were made at other premises, and in each instance Cowgill had special cards painted with distinctive reading and pictorial matter.

Round the Clock

TO plug "Night and Day" at the Winchmore Hill Capitol, R. Knight organised a tie-up with a local car-hire firm, who placed in each of its vehicles a smartly worded notice.

A week before playdate, with the assistance of resident organist Gilbert Handey, he put on a musical quiz. Eight tunes were selected from the works of Irving Berlin, Jerome Kern, George Gershwin and Cole Porter. The audience had to decide which were by Gershwin. The correct answers, by the way, were "Yes: No" repeated in that order four times, which made checking the entries very easy—a neat arrangement.

Crisis Note

OWING to the enforced cessation of publication and the very considerable flow of showmanship entries which have been received—evidence of the fact that managers have not let up even if fuel and lighting have let them down—it is impossible to give anything approaching an account of the majority of the excellent pieces of exploitation submitted during, and immediately prior to, the difficult period.

What follows therefore is a list of those showmen whose letters to me during the past fortnight have proved their ability to carry on. It is only a list, but each man appearing in it will be entitled to count a mention—in some cases, where the fact is indicated in brackets, two mentions—towards his showmanship certificate.

They Carried On

O. MONAGHAN, Capitol, Glasgow; Sam Newberry, Odeon, Norwich; Ernest Goodwin, Carlton, Norwich; E. V. Walls (2), Clifton, Birmingham; W. Newman, Olympia, Cardiff; George Bernard (2), Odeon, Bury; G. S. Jolliffe, Odeon, Chester; W. J. Joy, Ritz, Sunderland; S. Brown, Empire, Barnsley; J. A. Brown, New Victoria, Edinburgh; L. H. Chant, New Victoria, Preston; J. Campbell (2) Scala, Runcorn; S. W. Lewis, Odeon, Radcliffe; O. T. Lewis (2), Odeon, Llanelly; E. Bell, Central, Reading; J. Longbottom, Odeon, Chorley; A. L. Pareezer (2), Gaumont, Coventry; B. I. Craig, Odeon, Torquay; A. J. Brown, Empire, Cardiff; J. Alexander, Odeon, Dudley; J. Swannell, Gaumont, Liverpool; D. Bowden, Regal, Bridlington; L. McCollin, Tower, Launceston, Cornwall; Preston Swan (2), Elephant, Shawlands; D. Mackrell, Playhouse, Dewsbury; H. G. McGill, Pavilion, Cardiff; L. H. Tallantine, Grand, Maltby; C. Smith, Odeon, Manchester; G. Blake, Gaiety, Manchester; A. Williams, Palladium, Paignton; N. F. Lockyer, Odeon, Slough; A. E. Toovey, Grand, Southport; R. Phillips, New Cross; J. G. Glasgow, Rink, Finsbury Park; L. Fletcher, Carlton, Nottingham; T. B. Wilkins, Corona, Liverpool; B. H. Goodman, Trocadero, Liverpool; R. C. S. Wilmot (2), Odeon, Newcastle; E. H. Anthony, Royalty, London; C. P. Elcock (2), Gaumont, Finchley; J. S. Philcox, Odeon, Twickenham; K. B. Lloyd, Rivoli, Liverpool; L. B. Truman, King's, Sutton-in-Ashfield; A. H. Rockett (2), Odeon, Warrington; C. Dawson, Odeon, Newcastle; E. H. Anthony, Royalty, London; Castlegate; E. Meadows, Odeon, Manchester; T. Toole, Criterion, Dudley, Worcs.; G. Williams, Regent, Chatham; W. E. Case, Picture House, Monmouth; A. M. Burton, St. George's Hall, Bradford; L. G. Webster, Granby, Reading; A. M. Burton, St. George's Hall, Bradford; C. A. Paice, Theatre Royal, Portsmouth; G. E. Evans, Plaza, Worthing; H. Bedford, Gaumont, Derby; G. Ray, Regent, Bradford.

MUSIC

Edited by JACK COURTNAY

P.R.S. Official Will Address the Next Meeting of the Theatre Organists

QUITE a few braved the elements to attend the February meeting of the Association of Theatre Organists. Sydney Gustard presided, and the following were elected to membership: Ursula Creber, Commodore, Orpington; Harold Flatman, Regent, Ipswich; Roy Pearce; John Uff, Granada; and Arthur W. Woods, Ritz, Warrington.

The Chairman announced G. H. Hatchman, of the P.R.S., had promised to attend at the next meeting and give an address on how the said society worked, and at the following meeting Haydn Wood, the eminent composer, would speak.

John Madin gave a most interesting address on the touring organist, which it is hoped to summarise in the IDEAL KINE. shortly.

Jack Courtnay announced that a token payment of 150 guineas had been made to the Theatre Organists' Benevolent Fund by *Theatre Organ World*.

HAD an interesting letter from manager R. Todd, of the Doncaster Majestic, enclosing further proof of the great interest which Con Docherty's unique firms' request programme had evoked. Here it is:

"We, the undersigned members of the L. & N.E. Goods Department, desire to express to you our grateful thanks and appreciation for the very efficient and pleasing manner in which 'Firms' Favourites' has been presented by your organist, Con Docherty, during this past week.

"May we venture to express the hope that these features may continue to be incorporated in future programmes from time to time, as we think they form an added attraction and are much appreciated by your numerous patrons?—Signed: A. Swaby (Claims), W. Bell (Wages), A. Marshall (Typist), M. Pepper (Dispatch), and M. Dick (Dispatch)."

Here and There

GORDON BANNER, who has been appointed resident organist of the Ritz, Birkenhead, has had a very interesting career. Born in Sydney, Australia, in 1910, he came to this country when he was 16. He is a man of many parts, being a B.A. (Oxford), a star dirt-track rider in Canada, and was once world's champion "Wall-of-Death" rider.

His musical experiences include a spell with Paul Whiteman and his band as pianist, and he was a one-time assistant to Jess Crawford. He specialises in an interlude, which he entitles "News Reel," that should prove very popular in his new assignment.

Miss Louise MacDonald, resident organist at the Gaumont, Plymouth, has received a similar appointment at the Classic, Belfast, where she is to reopen the organ, unused for the past six years.

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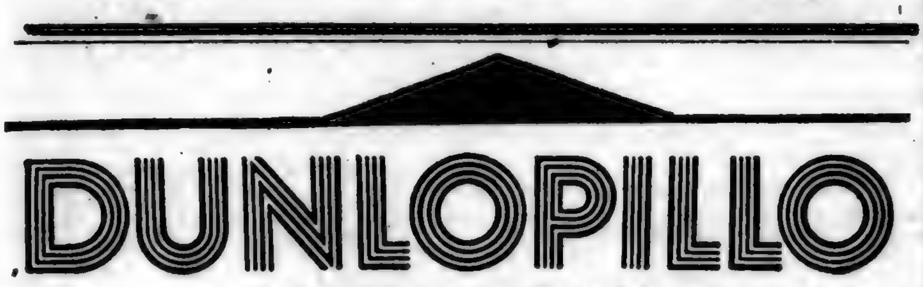

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PEOPLE

Paramount Sales Group Leaves for United States—Sally Sutherland's New Post

SIX Paramount employees sailed aboard the *Queen Elizabeth* last Friday for New York and Hollywood, where they are to be the guests of the company during a seven-week stay. They are leading salesmen in the company's "New York-Hollywood" sales drive, and employees honoured for long and excellent service. Altogether they have an aggregate of more than 150 years service.

Heading the party is **DAVE GILPIN**, branch supervisor for the South of England, who has been with the company for 26 years. With him are **ALICE HOLT**, assistant office manager at the Cardiff branch, with 34 years service; **NELLIE NISBET** (31 years), head booker at Liverpool; **TOMMY LEDGER** (28 years), branch manager at Newcastle-on-Tyne; **ASHLEY BATE** (28 years), head salesman of the London branch, and **CLIFFORD COX**, head salesman at Newcastle.

☆

SALLY SUTHERLAND, who recently resigned from the J. Arthur Rank organisation, in which she was publicity director for Individual Pictures and later worked at Eagle-Lion Distributors, has been appointed publicity director for Excelsior Films.

She thus renews association with Marcel Hellman, for whom she did studio publicity on his first British production, "The Amateur Gentleman."

☆

EDWARD G. WOOD, who has been associated with the Trade, technical advertising and display side of M-G-M for the past 12 years, has relinquished his position to take up an appointment as press and publicity chief of the Boy Scouts' Association.

Wood returned to M-G-M 18 months ago on demobilisation from the R.A.F., in which he held the rank of squadron leader. In taking an official post with the Boy Scouts' Association he is converting to a full-time activity his spare-time interest for 27 years.

☆

C. R. POTTER has been appointed pictorial publicity director to the J. Arthur Rank central publicity organisation. For the past year he was assistant to the former pictorial director, Bill Batchelor, who recently left the organisation.

Mr. Potter commenced his career as reporter and sub-editor with the *Southend Standard*. Later, he joined the Associated Press of America as sub-editor in their London bureau.

During the war he was editor of *Air Force News*, 16-page picture newspaper, published in Cairo for the Middle East and Mediterranean Forces.

☆

"Fifty Years of Films" was the title of a lecture given to the Leigh (Lancs) Film Society recently by **G. WYNNE**, director of the C.W.S. Film Unit, who started acting in films in an open-air studio in 1904.

He had many stories to tell of the makeshift efforts of those days, some of which he illustrated by lantern slides. He thought some of the old "custard pie" comedies would be popular to-day.

☆

After nearly 18 years as manager of the Capitol, Norwich, W. J. Arscott, who is over 70, has retired. He was presented with a fireside chair by members of the staff. The new manager, **E. C. BARR**, who has been for five years in the Forces, was previously head foreman and works manager for Messrs. F. Gough and Sons, box manufacturers of Norwich, and kinema management is a new venture for him.

☆

JAMES E. BELL, manager at the Essoldo, Spennymoor, has now been appointed to the position of general manager for Sol Sheckman's Blyth kinemas, controlling the Essoldo and Central, also Theatre Royal and Roxy Ballroom, Blyth, Northumberland.

☆

JOHN D. RUSSELL, manager of the Ritz (A.B.C.), Belfast, for the past 11 years, has been appointed to succeed D. A. Stewart as supervisor of the A.B.C. theatres in Scotland. Mr. Russell was the first chairman of the Northern Ireland C.E.A. and at last month's meeting tributes were paid to his wonderful work for the branch and the C.T.B.F.

Mr. **CARTLEDGE**, who already has experience in the territory, has been cordially welcomed as Mr. Russell's successor. On the eve of their departure for Scotland, Mr. and Mrs. Russell were the guests of the managers and assistant managers at the Ritz, and received a presentation of gifts.

OBITUARY

We regret to announce the death of Ald. F. A. Webber, O.B.E., J.P., at Bristol, on February 24. Ald. Webber was appointed secretary of the Bristol C.E.A. branch in the early part of 1921, and held the office for a number of years.

Frank Wilson, of Manchester, who died recently at the age of 75 years, was a member of the Lancashire Cinema Old Boys' Association.

Charles Mellor, of the Cinema, Macclesfield, an exhibitor of nearly 40 years' standing, died at Macclesfield recently.

The death has occurred in Bonnyrigg of Thomas W. Readshaw, who built the Regal, Bonnyrigg, about 25 years ago. He was 63.

Emmanuel Harris, of Chippenham, kinema proprietor, formerly associated with the Beau Nash and Scala Picture Theatres, Bath, left £62,338 3s. 10d. gross, with net personalty £62,205 18s. 1d.

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YOUR EYES, EARS, HEART
Never had a Greater THRILL!

LONDON TRADE SHOWS

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Films to Be Trade Shown Between Thurs., March 6 and Wed., March 12

Thursday

he Magnificent Doll (*G.F.D.*)

.B. Large Theatre. **4 p.m.**
ast: Ginger Rogers, David Niven, Burgess Meredith, Horace McNally. **Director:** Frank Borzage.

Based on an original story and screen-lay by Irving Stone, this Universal-nternational production from Skirball-anning is set in America in the 1800 eriod. Ginger Rogers has the rôle of widow whose favours are courted by a ower-crazed Senator and a gently doring Congressman.

Discovering that the Senator plans to ake himself "Emperor of the mericas," the girl throws in her lot ith the Congressman, who later ecomes President of the United States.

Skiffy Goes to Sea; We Do Believe in Ghosts (*Exclusive*)

ammer Theatre. **12 noon.**

"Skiffy goes to Sea," produced and irected by N. M. Olexander, with commentary by Lionel Marsden, is the story f a boatman who desires to become a uch-travelled seaman.

A featurette produced and directed by alter West, "We Do Believe in hosts," describes three well-known host legends; those of Ann Boleyn, Fred rcher (the famous jockey) and the oodcroft Manor.

riday

Criminal Court (*RKO-Radio*)

.B. Large Theatre. **4 p.m.**
ast: Tom Conway, Martha O'Driscoll, June Clayworth, Robert Armstrong, Addison Richards, Pat Gleason, Steve Brodie. **Director:** Robert Wise.

Crime drama with a courtroom back-round, presenting Tom Conway as a rilliant young attorney and Martha O'Driscoll as his fiancée on trial for her ife.

Conway, campaigning against a orrupt city administration, is involved n a fight with a night-club owner, played by Robert Armstrong, who is killed accidentally. When his fiancée is arrested, Conway defends her in court.

Monday

Step by Step (*RKO-Radio*)

G.-B. Large Theatre. **4 p.m.**
Cast: Lawrence Tierney, Anne Jeffreys, Lowell Gilmore, George Cleveland, Jason Robards, Myrna Dell. **Director:** Phil Rosen.

Crime thriller, featuring Lawrence Tierney as a demobilised marine who becomes involved with a dangerous gang.

Anne Jeffreys plays the secretary of a senator who is collecting evidence against a sinister underground movement. A Government agent is murdered the senator injured, and Tierney and Anne are suspected.

Mr. District Attorney (*Columbia*)

Private Theatre. **4 p.m.**
Cast: Adolphe Menjou, Marguerite Chapman, Dennis O'Keefe, Michael O'Shea, George Coulouris. **Director:** Robert B. Sinclair.

Action melodrama. A young lawyer, assistant to the district attorney, falls in love with a girl whose only interests are money and power. Because of her he fails in his prosecution of an important case, quarrels with his employer and finds himself at variance with the law. Adolphe Menjou is the District Attorney and Dennis O'Keefe his assistant. Marguerite Chapman is the adventuress.

Happy Holiday (*International*)

Crown Theatre. **12 noon.**

A British quota featurette. The camera goes on tour with a couple, married in war time, who take a second honeymoon trip to the Continent. The dialogue is by Lionel Gamelin and Ruth Warwick, who become the voices of husband and wife respectively.

A Woman Destroyed (*G.F.D.*)

G.-B. Large Theatre. **4.15 p.m.**
Cast: Susan Hayward, Marsha Hunt, Lee Bowman, Eddie Albert, Carl Esmond, Carleton Young, Charles D. Brown, Janet Murdoch, Tom Chatterton. **Director:** Stuart Heisler.

Emotional study of a woman's downfall through drink after being supplanted in her jazz-singer husband's affections by his efficient secretary, and her final redemption through her child.

Grierson Refused Quota Visa

The United States Consul at Montreal has refused a quota visa to John Grierson to enter the States to reside there.

Official explanation is that Grierson is "not eligible under existing laws," but it was reported from Washington that U.S. film interests had protested against his admittance.

The Big Night

The final accounts of the Royal Command performance have been issued by the Cinematograph Trade Benevolent Fund.

Gross receipts were £30,492. Expenses were £4,597, an expense ratio of under 20 per cent.

Net receipts to the Fund, therefore, amounted to £25,895.

M-G-M's Foreign Circuit

Loew's International Corp. has 42 showcases overseas.

Recent additions are Plaza, Toulouse, France; Forum, Liege, Belgium; Scala, Antwerp; Rialto, Geneva; Capitole, Lausanne, Switzerland; Regal, Sydney.

NEWCASTLE HAILS "THE TURNERS"

Mayor's Tribute at Sneak Preview

A TRIBUTE to Grand National's "The Turners of Prospect Road" was paid by the Lord Mayor of Newcastle (Ald. J. Pearson) when he attended the Trade show at the Essoldo, Newcastle, recently.

"This is one of the finest British films I have ever seen," he said. "The story is down-to-earth, human stuff, dealing with people we all know."

The Lord Mayor was accompanied by the Lady Mayoress (Mrs. L. J. Onyon). Maureen Glynne also made the first of her series of personal appearances.

Prominent amongst the exhibitors present were Sol Sheckman and the Hon. William Westwood, while members of the public were admitted in order that the Trade show could be combined with a sneak-preview.

Prior to the presentation of the film, Miss Glynne was introduced to the audience by George Cowan, Grand National's Newcastle representative. She also acted as hostess at a candle-lit cocktail reception held in the Essoldo lounge before the show.

Miss Glynne will attend all provincial Trade shows.

Managers of the G.-B. circuit in Scotland have been instructed that no presentation of cheques to prizewinners in football pools are to be made on the stage.

Where and When to See Them in the Provinces

Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert
			BIRMINGHAM.			
ues., Mar. 11	10.30 a.m.	Scala	Welcome Stranger	Paramount	Bing Crosby	—
			CARDIFF.			
ues., Mar. 11	10.45 a.m.	Capitol	Welcome Stranger	Paramount	Bing Crosby	—
			GLASGOW.			
ues., Mar. 11	10.45 a.m.	Playhouse	Welcome Stranger	Paramount	Bing Crosby	—
Wed., " 12	10.30 a.m.	Playhouse	Notorious	RKO-Radio	Cary Grant	—
Thur., " 13	10.30 a.m.	Playhouse	Step by Step	RKO-Radio	Lawrence Tierney	—
Fri., " 14	10.30 a.m.	Playhouse	Criminal Court	RKO-Radio	Tom Conway	—
			LEEDS.			
ues., Mar. 11	10.30 a.m.	Ritz	Welcome Stranger	Paramount	Bing Crosby	—
			LIVERPOOL.			
ues., Mar. 11	10.45 a.m.	Majestic	Welcome Stranger	Paramount	Bing Crosby	—
			MANCHESTER.			
ues., Mar. 11	10.45 a.m.	Theatre Royal	Welcome Stranger	Paramount	Bing Crosby	—
Wed., " 12	4 p.m.	Grosvenor	Criminal Court	RKO-Radio	Tom Conway	—
Fri., " 14	4 p.m.	Grosvenor	Step by Step	RKO-Radio	Lawrence Tierney	—
" " 14	4 p.m.	Regal	Magnificent Doll	G.F.D.	Ginger Rogers	—
			NEWCASTLE.			
ues., Mar. 11	10.30 a.m.	Essoldo	Welcome Stranger	Paramount	Bing Crosby	—
			SHEFFIELD.			
ues., Mar. 11	10.30 a.m.	Gaumont	Criminal Court	RKO-Radio	Tom Conway	—
Thurs., " 13	10.30 a.m.	Union St.	The Turners of Prospect Road	Grand National	Wilfrid Lawson	—
Fri., " 14	10.30 a.m.	Union St.	Hatter's Castle (Reissue)	Paramount	Robert Newton	—

Classified Advertisements

SITUATIONS VACANT

MANAGER required for medium-sized London kinema; splendid opportunity; permanent position; LONDON AND HOME COUNTIES INQUIRERS NEED ONLY APPLY; applications will be treated in the strictest confidence; state experience, age and salary required.—Write F., Box 989, Kinematograph Weekly

THREE first-class Managers required; must be fully experienced in kinema management; permanent position and progressive to the right man; splendid opportunity.—Send photograph and all particulars in first instance, which will be treated in the strictest of confidence to Wardona Cinemas, Evelyn House, 62, Oxford Street, London, W.1.

MANAGER for the Scala Cinema, Bath; must be keen, energetic and used to exploitation.—Write, stating age, experience, and enclose references to F. A. Beckett, Barclays Bank Chambers, High Street, Pewsey, Wilts.

EXPERIENCED House Manager required for small West End kinema; previous West End experience preferable, but not essential.—Apply Z, Box 25, Kinematograph Weekly.

ASSISTANT Manager required for Tunbridge Wells kinemas. — Write, stating age, experience, salary required, to General Manager, Great Hall, Tunbridge Wells.

ASSISTANT Manager required for West End kinema; experience and first-class references essential; knowledge of French desirable.—Write, giving full particulars of age, experience and salary required, to Q., Box 41, Kinematograph Weekly.

CHIEF PROJECTIONIST REQUIRED FOR INDEPENDENT KINEMA IN LONDON, HAMPSTEAD AREA; QUALIFIED ELECTRICIAN PREFERRED; GOOD WORKING CONDITIONS; TOP WAGES.—WRITE A., BOX 1, KINEMATOGRAPH WEEKLY.

CHIEF AND SECOND PROJECTIONIST REQUIRED FOR KINEMA WITHIN 50 MILES OF LONDON.—WRITE S., BOX 18, KINEMATOGRAPH WEEKLY.

WANTED. Chief Operator for Midlands; B.T.H.; good wages; permanent.—Royal Theatre, Rushden, Northants.

SECOND Projectionist required for Ritz, Tunbridge Wells.—Write, giving full particulars, experience, age, salary required, to Mr. Lawrence, manager, Ritz, Tunbridge Wells.

GENERAL Assistant required in finishing room; state wages and experience, letter only.—Brent Laboratories, Ltd., North Circular Road, N.W.2.

TWO experienced 16-mm. Printers required.—Apply, letter only, Brent Laboratories, Ltd., North Circular Road, N.W.2

SHORTHAND TYPISTS wanted; must be experienced; good progressive position; no Saturdays.—Write, with full particulars, stating salary required, in confidence, to the Wardona Cinema, 62, Oxford Street, London, W.1.

16-mm. FILM EXAMINERS REQUIRED. — WIGMORE FILMS, 13, WIGMORE STREET, W.1.

EXPERIENCED Film Scenic Artist required for permanent position.—Applications, giving full details of previous experience, should be made in writing to Art Director, Metro-Goldwyn-Meyer, British Studios, Ltd., Elstree.

FOURTH AND FIFTH OPERATORS REQUIRED IMMEDIATELY.—APPLY MANAGER, CLIFTON CINEMA, BRIXTON HILL, S.W.2.

CINE Equipment Sales Engineer required for South Wales and the West of England; position would suit chief operator; car an advantage, but not essential; state age, experience and salary.—G., Box 32, Kinematograph Weekly.

NORTH Cinema, Guernsey, position filled; thanking applicants; unable reply numerous applicants.

SALESMAN required for Sheffield territory. — C., Box 3, Kinematograph Weekly.

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WANTED, situation for Trainee Kinema Manager; Scotland or North preferred; age 32.—J. Plank, 50, Elmwood Road, London, W.4

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MANAGER with 15 years' experience now disengaged; open to accept offers, resident or relief.—Replies, O'Connor, 21, Burford Road, Nottingham.

MANAGER (24) seeks position where initiative and ability is appreciated.—Y., Box 49, Kinematograph Weekly.

EXPERIENCED MANAGER DESIRES APPOINTMENT OR ACTIVE PARTNERSHIP, CAPITAL AVAILABLE.—O., BOX 39, KINEMATOGRAPH WEEKLY.

KINEMA Manageress, 15 years' experience, excellent references, desires congenial appointment; would consider interest in kinema; preferably South.—K., Box 35, Kinematograph Weekly.

KEEN, experienced Manager wishes to contact independent exhibitor with vacancy; single and prepared to consider any post offered.—Please write, B., Box 27, Kinematograph Weekly.

MAN (24), experienced Despatch Manager, repair dept. Supervisor, Office Manager and Booking Clerk, excellent refs., desires position, Liverpool.—A., Box 26 Kinematograph Weekly.

MANAGER-Organist seeks change; young; good personality; ex-R.A.F.; experienced, 15 years' management of "supers," kine.-variety, café, ballroom, broadcasting; "Kine." Showmanship Certificate and exploitation prizes; independent and circuit supers; go anywhere.—Apply, S., Box 43, Kinematograph Weekly.

CHIEF Projectionist requires position; good refs. and experienced on all well-known equipments; will go anywhere. State salary. — E., Box 30, Kinematograph Weekly.

CHIEF Projectionist-Electrician; 17 years' wide experience; steady, reliable; desires permanent change; go anywhere —D., Box 29, Kinematograph Weekly.

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Trade Show Offerings, February, 1947

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
Backlash	20th Century-Fox	65 min.	A	5,981 ft.	Jean Rogers, John Eldredge, Larry Blake.	Reliable crime second (NC)	Feb. 13, 1947	Not Fixed
Chase, The	United Artists	84 min.	A	7,672 ft.	Robert Cummings, Michele Morgan, Peter Lorre.	Title and star thriller mainly for the carriage trade (NC)	Feb. 13, 1947	Mar. 10, 1947
*Coastline	British Foundation	37 min.	U	3,337 ft.	Commentary by Frank Phillips.	Acceptable feature quota fill-up	Feb. 6, 1947	Not Fixed
Domino	Film Traders ...	95 min.	A	9,000 ft.	Fernand Gravey, Simone Renant	Good booking for specialised halls	Feb. 6, 1947	Not Fixed
*Green Fingers... ...	Anglo-American	82 min.	A	7,400 ft.	Robert Beatty, Carol Raye, Nova Pilbeam.	Potential money-spinner for the populars (C) ...	Feb. 6, 1947	Not Fixed
*Hue and Cry	G.F.D.... ...	82 min.	U	7,348 ft.	Alastair Sim, Jack Warner, Valerie White.	Very good British " East Side Kids " (CC)	Feb. 6, 1947	June 9, 1947
Johnny O'Clock... ...	Columbia ...	95 min.	A	8,608 ft.	Dick Powell, Evelyn Keyes, Ellen Drew.	Good general " thick-ear " (NC)	Feb. 6, 1947	May 12, 1947
Man Alive	RKO-Radio	69 min.	A	6,286 ft.	Pat O'Brien, Adolphe Menjou, Ellen Drew.	Very, very moderate comedy booking (C)... ...	Feb. 6, 1947	Mar. 10, 1947
*Odd Man Out ...	G.F.D.... ...	116 min.	A	10,488 ft.	James Mason, Kathleen Ryan, Robert Newton.	Superlative general booking (NC)	Feb. 6, 1947	Mar. 17, 1947
*Root of All Evil, The	G.F.D.... ...	110 min.	A	9,901 ft.	Phyllis Calvert, John McCallum, Michael Rennie.	Innocuous box-office hokum (C)	Feb. 13, 1947	Not Fixed
*School for Danger ...	United Artists	68 min.	U	6,194 ft.	Capt. Harry Ree, D.S.O., Jacqueline Nearne, M.B.E.	Very good dramatic documentary (CC)	Feb. 13, 1947	June 2, 1947
Sea of Grass, The ...	M-G-M ...	123 min.	A	11,111 ft.	Spencer Tracy, Katharine Hepburn, Melvyn Douglas.	Very good general booking (C)	Feb. 6, 1947	Mar. 17, 1947
Suddenly It's Spring ...	Paramount ...	88 min.	A	7,929 ft.	Paulette Goddard, Fred MacMurray, Macdonald Carey.	Good average light booking (C)	Feb. 6, 1947	Mar. 3, 1947
White Tie and Tails ...	G.F.D.... ...	77 min.	A	6,964 ft.	Dan Duryea, Wm. Bendix, Ella Raines.	Very good double bill (C)	Feb. 6, 1947	Mar. 31, 1947
					REISSUES.			
Bowery, The	20th Century-Fox.	92 min.	A	8,209 ft.	Wallace Beery, George Raft, Jackie Cooper.	Excellent reissue (NC)	Feb. 6, 1947	Not Fixed
*First of the Few ...	Ealing ...	91 min.	U	8,097 ft.	Leslie Howard, David Niven, Rosamund John.	Outstanding reissue for all (CC)	Feb. 13, 1947	Feb. 17, 1947
Jungle Princess, The ...	Paramount ...	86 min.	A	7,875 ft.	Dorothy Lamour, Ray Milland, Akim Tamiroff.	Excellent reissue. Great for the family (C) ...	Feb. 13, 1947	Not Fixed
Kit Carson	Ealing ...	95 min.	U	8,681 ft.	Jon Hall, Lynn Bari, Dana Andrews.	Very good Western booking. Popular reissue for the family (CC).	Feb. 13, 1947	Not Fixed
*Land Without Music	Ambassador ...	81 min.	U	7,289 ft.	Richard Tauber, Jimmy Durante, June Clyde.	Average reissue for the family (C)	Feb. 6, 1947	Not Fixed
Les Miserables	20th Century-Fox.	95 min.	A	9,797 ft.	Fredric March, Charles Laughton, Rochelle Hudson.	Excellent reissue (NC)	Feb. 13, 1947	Not Fixed

What's Released in March, 1947

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length. Feet.	Stars.	"Kine." Review Date.
MAR. 3	Behind the Mask	Pathe	F. 9948	67	A	6,067	Kane Richmond, Barbara Reed	Jan. 23, 1947
	Blondie's Big Moment	Columbia	—	70	U	6,259	Arthur Lake, Penny Singleton	Mar. 6, 1947
,,	Boomerang	20th Century-Fox ...	F. 9958	86	A	7,731	Dana Andrews, Jane Wyatt	Jan. 30, 1947
,,	Cloak and Dagger	Warner	F. 9879	105	A	9,557	Gary Cooper, Lilli Palmer	Jan. 9, 1947
,,	Easy Come, Easy Go	Paramount	F. 9933	78	A	7,011	Barry Fitzgerald, Diana Lynn	Jan. 16, 1947
,,	Give and Take	Columbia	F. 9924	63	A	5,706	Judy Canova, Allen Jenkins	Jan. 23, 1947
,,	Jungle Captive	G.F.D.	F. 9824	63	H	5,722	Otto Kruger, Amelita Ward	Dec. 12, 1946
,,	My Brother Talks to Horses ...	M-G-M	—	92	U	8,321	" Butch " Jenkins, Peter Lawford	Mar. 6, 1947
,,	Suddenly It's Spring	Paramount	F. 9959	88	A	7,929	Paulette Goddard, Fred MacMurray	Feb. 6, 1947
MAR. 10	Detour	Pathe	F. 9596	69	A	6,124	Tom Neal, Ann Savage	Oct. 3, 1946
	*Green for Danger	G.F.D.	Br./Tr. 9835	91	A	8,173	Alastair Sim, Sally Gray	Dec. 12, 1946
,,	Man Alive	RKO-Radio	F. 9986	69	A	6,288	Pat O'Brien, Adolphe Menjou	Feb. 6, 1947
,,	Medicine Man	Columbia	F. 9830	68	U	6,092	Ken Curtis, Jeff Donnell	Dec. 19, 1946
,,	Mighty McGurk, The	M-G-M	F. 9838	85	A	7,694	Wallace Beery, Dean Stockwell	Dec. 19, 1946
MAR. 17	Lady Luck	RKO-Radio	F. 9931	99	A	8,769	Barbara Hale, Robert Young	Jan. 23, 1947
	Mask of Diljon	Pathe	F. 9791	64	A	5,878	Erich von Stroheim, Jeanne Bates	Nov. 28, 1946
,,	Nocturne	RKO-Radio	F. 9908	90	A	7,847	George Raft, Lynn Bari	Jan. 16, 1947
,,	*Odd Man Out	G.F.D.	Br./Tr. 9997	116	A	10,380	James Mason, Robert Newton	Feb. 6, 1947
,,	Power of Possession	Columbia	F. 9493	58	U	5,246	Charles Starrett, Tex Harding	Aug. 22, 1946
,,	Sea of Grass, The	M-G-M	F. 9956	123	A	11,111	Spencer Tracy, Katharine Hepburn	Feb. 6, 1947
MAR. 24	Game of Death, A	RKO-Radio	F. 9905	72	A	6,501	John Loder, Audrey Long	Jan. 16, 1947
	†Margie	20th Century-Fox ...	F. 9883	94	U	8,425	Jeanne Crain, Glenn Langan	Jan. 9, 1947
,,	My Favourite Brunette ...	Paramount	F. 10010	88	A	7,902	Bop Hope, Dorothy Lamour	Mar. 6, 1947
,,	Never Say Goodbye... ...	Warner	F. 9639	95	A	8,738	Errol Flynn, Eleanor Parker	Oct. 24, 1946
,,	Strange Journey	20th Century-Fox ...	F. 9787	66	A	5,879	Paul Kelly, Osa Massen	Nov. 28, 1946
MAR. 31	Cage of Nightingales	G.F.D.	F. 9853	96	U	8,483	Noel-Noel, Micheline Francey	Dec. 12, 1946
	Razor's Edge, The	20th Century-Fox ...	F. 9898	144	A	12,914	Tyrone Power, Gene Tierney	Dec. 26, 1946
,,	*While The Sun Shines ...	Pathe	Br./Tr. 9998	82	A	7,355	Ronald Howard, Barbara White	Jan. 30, 1947
,,	White Tie and Tails	G.F.D.	F. 9995	77	A	6,964	Dan Duryea, Ella Raines...	Feb. 6, 1947
				REISSUES				
MAR. 24	King Kong	RKO-Radio	F. 8664	99	A	8,930	Fay Wray, Robert Armstrong	Jan. 23, 1947
	White Cargo	M-G-M	F. 6004	87	A	7,844	Hedy Lamarr, Walter Pidgeon	Mar. 6, 1947

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.

*A British Picture. †In Colour.

Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, London, W.C.2

SUPPLEMENT TO KINEMATOGRAPH WEEKLY

SUB-STANDARD FILM

COMMERCIAL, CULTURAL AND INDUSTRIAL REVIEW

VOL. 2. NO. 10 FEB. 20–MARCH 6, 1947 PRICE SIXPENCE

Forthcoming 16mm. Releases

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Universal Pictures

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G. B. EQUIPMENTS LTD.

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IT'S ONLY A QUESTION OF SIZE!

When speaking in terms of 16-millimetre we of M-G-M try to avoid the use of the word "sub-standard" for we are justifiably proud of the HIGH STANDARD of our narrow-gauge product.

The 16-mm. full-length features and shorts of M-G-M possess the same star power, the same great entertainment values, the same superb qualities of picture definition and sound as their famous 35-mm. contemporaries!

Teachers Attend Film School

See Page VI

SUPPLEMENT TO KINEMATOGRAPH WEEKLY

SUB - STANDA FILM

COMMERCIAL CULTURAL AND INDUSTRIAL REVIEW

VOLUME 2 FEB. 20—MARCH 6, 1947 NUMBER 10

Quota Proposed for 16-mm.

See Page IV

HOW THE CRISIS HAS AFFECTED THE TRADE

Danger of 30 Per Cent. Film Stock Cut Follows Raw Materials Hold-up

EQUIPMENT:	RELEASES:	PRESENTATION:
Longer Delays	*Safe at Present*	*Audiences Dwindle*

SHORTAGES in raw film stock may take serious turns in the near future. The majority of the big laboratories are at work with make-shift plant, but a bottleneck in processing chemicals will menace output after the next three weeks. There is no immediate danger to current 16-mm. releases. Equipment firms with few exceptions, have been paralysed. Audience attendances show a steep decline in many areas.

That, in brief, is the story of the 16-mm. industry after the storm which broke over Britain in the form of the national fuel crisis.

At the beginning of last week, representative of interests throughout the motion picture Industry were taking steps to cope with two serious situations—the inability to coat film base and the probable shortage of processing chemicals. Exhibitors, renters, producers, laboratory technicians, chemical and film suppliers, and news-reel makers met to consider this threatening position. Kodak's had been closed for the duration of the fuel cut, apart from X-ray work and a very small proportion of film output; the chemical industry must have coal to make the necessary processing materials; in less than three weeks' time there would probably have to be a 30 per cent. cut in raw stock supplies.

The crisis has produced countless stories of individual attempts to keep going. Stories of improvisation, adaptation and gallant efforts throughout the Industry to keep the wheels turning.

Here is a selection of news items showing the present state of the 16-mm. industry, branch by branch :—

PRODUCTION: Where possible, 16-mm. producers have turned to location work when studios have had to close down. Film Producers' Guild, for one, had plenty of outside shooting scheduled and all units were switched to this work.

Week's Set-Back

The first week of the electricity cuts brought G.B. Instructional to a standstill. There was no power to run the Moviolas for editing.

By the beginning of the second week production went over to full speed ahead with the installation of generators at Bushey. This was followed by similar installations at Elstree.

"Our programme of educational films should not suffer more than a week's delay," Donald Carter, G.B.I. production executive, told SUB-STANDARD FILM.

LABORATORIES: Only two hours' work on the first day of the electricity cuts have been lost by Brent's laboratories throughout the crisis. Diesel-engined dynamos were brought into operation, circuits rewired and contracts restarted by 10 a.m. on Monday, February 10

Kay's Laboratories switched over to diesel generators after a week's shut-down. Full-time working was resumed with the secondary power despite drying difficulties. "Stock and chemical positions are getting a bit sticky," the technical manager of the firm told SUB-STANDARD FILM.

Reducers Idle

On the other hand, the works of Cinit, specialists in the reduction of 35-mm. to 16-mm., have been at a standstill for the duration of the cuts.

RELEASES: Most films scheduled for current circulation appear to be safe. Wigmore and Butcher's are experiencing no hold-ups as prints of the latest additions are now in the libraries. One or two other important distributors are steadily overcoming difficulties.

EQUIPMENT: Add the duration of the electricity cuts to the present time-lag in deliveries and you have a rough indication of the new equipment supply position. That is the general report from some of the major manufacturers.

But, and this is important, further delays may occur if raw materials are held up at a future date. Already, second-hand prices are on the upgrade.

Cinetechnic has been able to assemble a percentage of

Continued on page v

FILMS ASSIST THE SPECIALISTS

New List Published

ABOUT 2,500 copies of the "Catalogue of Films of General Scientific Interest" have been distributed, it was stated at the third annual general meeting of the Scientific Film Association.

The catalogue contains synopses of 595 films. Specialised film lists on town planning, veterinary teaching, and mathematics have been published and the following subjects are in preparation: Schools, child welfare, psychology (for teachers), biology, food, agriculture, astronomy, chemistry.

An experimental appraisal scheme for school teaching films has been carried out.

It is hoped to build up a Film Shop reference library.

Interim lists of 300 films of industrial and 800 films of medical interest have been published.

It is proposed to set up member groups in regard to astronomy, biology, chemistry, physics, and mathematics.

Thirty-six societies are now members of the Association, which handles an exchange of information service between member societies.

School-Films Plan Enters New Stages

EDUCATION MINISTRY'S COMMITTEES MEET

FRESH moves by the Ministry of Education to put its films for schools plan into operation are taking place this month. The Production Committee—consisting of film Trade leaders—who will advise on the making of 16-mm. educationals—met on Tuesday, March 4.

Shortly after this the Programme panel, representative of teachers and educational committees throughout the country. were meeting to discuss their film needs.

The two committees were set up last year by the Ministry of Education as part of its plan to co-ordinate the production and distribution of educational films to schools.

Up till now, County Education Committees have had to fend largely for themselves in the provision of projection equipment and the selection of films for their schools. Many of them, such as the L.C.C., the Essex County Council, to mention only two, have built up first-class film services as part of their visual aids programmes.

AGENCY GETS LICENCE TO IMPORT 300 FILMS

What is claimed to be the largest import licence for 16-mm. film for library purposes, has been granted by the Board of Trade to the National Film Agency of Manchester.

E. Barrow, managing director of the firm, told a SUB-STANDARD FILM correspondent that the licence permits the import of approximately 300 films from America. Some of the prints were expected in this country shortly.

Wallasey to Spend £1,000 on Visual Aids

Wallasey Education Committee proposes to spend £1,040 on the purchase of visual aids for schools.

It is intended to purchase four film strip projectors, including accessories, at an approximate total cost of £120, to be ordered during the current financial year.

Provision is made in the 1947-48 estimates for two sound projectors at a total cost of about £500 and 14 film strip projectors at a total cost of £420.

FOUR TRADE ORGANISATIONS WANT QUOTA FOR 16-mm.

Regulations Parallel to Static Kinemas?

By "Sub-standard Film" Reporter

THE new Films Act, due to supersede the existing Cinematograph Films Act of 1938 next year, should apply to 16-mm. as well as 35-mm. stock. That is the opinion of four Trade organisations who have submitted proposals on the new legislation to the Board of Trade.

If these suggestions are taken up—and there is every reason to suppose that some form of control will emanate from them—exhibitors of 16-mm. entertainment films will have to comply with British quota regulations parallel to those governing 35-mm. shows.

The four organisations are the Cinematograph Exhibitors' Association, the British Film Producers' Association, the Association of Specialised Film Producers, and the Federation of Documentary Film Units. Neither the British Short Film Makers' Society nor the Screenwriters' Association makes any reference to 16-mm. in their suggestions.

Suggestions Vary

Although these four organisations have each recommended the inclusion of 16-mm. entertainment films in any new legislation, the extent to which British quota should be applied differs with the individual proposals. Here are the main points from the findings:—

Cinematograph Exhibitors' Association wants a quota of not more than 10 per cent.; this to be fixed on a year-to-year basis after consultation with the Films Council; the continuance of a renters' quota; special quota for independent showmen in competitive situations; the abolition of quota fixed on footage, and the introduction of a percentage calculated on the number of films shown; the quota for shorts reduced or abolished, and the clarification of footage quota for 16-mm. (running time differs from 35-mm.).

British Film Producers' Association recommends the division of exhibitors' quota into first and supporting programmes; the abolition of the present footage system for determining quota and the introduction of a figure to be fixed in terms of number of weeks' playing time per half year; a minimum or maximum figure to be fixed by the Board of Trade for any particular six months, and a reduction for any particular kinema which can prove to the Board of Trade that it cannot, owing to situation, show a full quota of British films without financial loss.

Association of Specialised Film Producers and the Federation of Documentary Film Units, in a joint memorandum, advocate three categories of films for quota, namely: (i) First features, over 6,500 feet; (ii) intermediates, between 3,000 and 6,500; and (iii) shorts, less than 3,000 feet—these will naturally vary for 16-mm. needs.

E. W. WINGROVE (above) and W. R. FULLER (left), secretaries of the B.F.P.A., and the C.E.A. two of the Trade organisations pressing for legislation on 16-mm. shows

As part of its road safety campaign, the County of Southampton has put out this mobile outfit—capable of accommodating small audiences—to tour rural areas. It is fitted with a G-B. 16-mm. sound and silent projector

◆

N. Ireland Keeping Watch on Sub-standard

MAY IMPOSE LEGISLATION TO SAFEGUARD PUBLIC

A POSSIBILITY that special regulations may be introduced to cover the exhibition of 16-mm. entertainment films in Northern Ireland was hinted at by Sir Roland Nugent, Minister of Commerce and Leader of the House, when replying to questions in Northern Ireland's Senate recently.

Senator W. M. Wilton asked the Government whether, in view of the growth of 16-mm. kinema units in Northern Ireland and the fact that some of them are operating regularly on Sundays at charity shows, the Government had considered placing these units under the same control as ordinary kinemas, and whether action was being taken to see that these 16-mm. units carried out the censorship and safety regulations as well as paid entertainment tax.

Sir Roland Nugent replied that when sub-standard projectors used inflammable films, they were under the regulations which applied to all public exhibitions of films. The great majority of the 16-mm. units, however, did not use inflammable films, and in such cases no special regulations of the kind made under the Cinematograph Act were necessary.

The Government had not lost sight of the possibility of the use of the apparatus of this nature being extended to such an extent as to call for special regulations of an appropriate kind.

Exhibitors' Action

Meanwhile, the Northern Ireland branch of the Cinematograph Exhibitors' Association is pressing the Government Ministry concerned for immediate action to bring the 16-mm. shows into line with 35-mm. safety regulations.

It was revealed at the C.E.A.'s January meeting that the Kinematograph Renters' Society was sending representatives across to investigate the position.

"No Objection to 16-mm. Membership"

C.E.A. BRANCH ATTITUDE

A RULING on the eligibility of 16-mm. exhibitors for membership to the Cinematograph Exhibitors' Association is being sought from headquarters by the West Lancs branch of the C.E.A.

The matter arose at the January meeting, when a letter of application was read from a 16-mm. film showman operating in six villages in the Preston area. The chairman, Coun. Henry Simpson, said the creation of a 16-mm. section within the Association had been discussed for some time.

J. F. Dobson, secretary, explained there was nothing about the C.E.A.'s rules to exclude 16-mm. exhibitors.

"I think we should say," added the chairman, "that we have no objection to the applicant, but would like to know from headquarters how the application can be dealt with." It was decided to make an inquiry on these lines.

SUB-STANDARD NEWS *from all* QUARTERS

Kenneth Simpkin, proprietor of two kinemas at Goldthorpe and one at Bawtry, Yorks, has a miniature kinema of his own at his home in Tickhill Road, Balby, Doncaster. It has a seating capacity of eight and is fully equipped and laid out on modern lines.

Times Film Co. has produced "From Hide to Sole" for William Walker and Sons, of Bolton.

This 16-mm. film deals with the production of sole leather, from the raw hide to the finished product, and has been exhibited to trade organisations all over the country.

Hire of a mobile kinema, with operator, for a week at a cost of £28 has been arranged by the Dudley Corporation Safety Committee.

Sheffield Corporation Libraries Committee has accepted the tender of £395 of the Sheffield Photo Co., for the supply of a second-hand Bell-Howell Filmosound master projector.

Purchase of a 16-mm. film projector for use in connection with lectures to nursing staffs and hospital students in Hull is being considered by the City Corporations Health Committee. The cost will be in the neighbourhood of £300.

Trains on America's Chesapeake and Ohio Railroad have been fitted with special 16-mm. film show coaches. Programmes for the crack train "George Washington" are obtained through a one-year contract with Universal-International for up-to-date releases.

Lancashire C.C. Education Committee has arranged a course of lectures illustrated by films at Backbarrow.

The advantage of this visual aid is shown by the fact that it had previously been found impossible to attract members in this village to unillustrated lectures.

Films produced on 16-mm. by the Nottingham Films Society are to be screened for the public at two shows each year.

L.C.C. Concentrates on Teacher Angle of School-Films Plan

ORGANISATION TO TACKLE EQUIPMENT FIELD

UNTIL the supply position of 16-mm. projectors and accessories eases, the L.C.C. is concentrating on teacher instruction as initial steps in the development of its £10,000 films-for-schools project.

Although the County Council has obtained several projectors during the last few months, the amount of equipment acquired is only a trickle compared with the large numbers wanted to implement the ambitious programme.

An official of the L.C.C. told SUB-STANDARD FILM that a purchasing organisation is exploring every means to buy as much equipment as possible for the schools.

In the meanwhile, until the "go ahead" signal can be given for the entire plan, the County Council is concentrating on one particular branch of the school films plan—teacher instruction.

The Wandsworth Technical Institute has restarted courses after the Christmas recess, and teachers from training colleges are being given full instruction in all forms of visual aids to education—from projection to film strips and epidiascopes. The courses, consisting of weekly half-day lectures, are spread over ten weeks.

Courses in Film Technique

Supplementing the work of this institute is the London Schools Film Society, which is operating a series of courses at its Goldsmith College, S.E. Under the guidance of the secretary, S. E. Farley, it is holding 12-week courses in 16-mm. projection.

Enrolment for these courses is voluntary.

Although the Film Society is not an official L.C.C. body, its courses are recognised by the Education Committee. It started in 1934 and, apart from instruction, encourages production and other activities to provide a forum for teachers interested in the film.

It is the intention of the L.C.C. to place teachers conversant with projection in schools holding first priority for projection equipment when it comes along.

M-G-M Introduces Publicity Aids for Six Films

A publicity service for six recent additions to the 16-mm. library has been introduced by M-G-M.

Corded hanging window cards, 10 in. by 12½ in., in two colours and available at 6d. each, have been printed for "Omaha Trail," "The Thin Man Goes Home," "Love Crazy," "Ziegfeld Girl," "The Great Waltz" and "Night Must Fall."

Butcher's Film Service Moves to New Premises

To house its expanding 16-mm. and overseas divisions, Butcher's Film Service has taken over new premises in London, W.1.

Both these departments are now located at 117, Oxford Street. Telephone number, Gerrard 9583.

LANCS C.E.A. ATTACKS FREE SHOWS

Reports to Be Sent to H.O.

FREE shows of 16-mm. entertainment films sponsored by commercial firms as advertisements came in for severe criticism at the January meeting of the South and East Lancashire Cinematograph Exhibitors' Association. It was decided to circularise all members asking them to send to the branch secretary particulars of any free shows which were considered to be in competition with kinemas. This would be forwarded to headquarters.

The branch has no objection to the screening of advertising films made specially for a firm to publicise its product. J. Brearly, a member, clarified this point by saying that the objection was to the product of the kinema Trade being shown as an advertisement for other goods.

J. J. McCracken, another member, said the Kinematograph Renters' Society was going to deal with 16-mm. matters, and he thought free shows would be included in the talks.

DANGER OF 30% FILM STOCK CUT

Continued from page iii

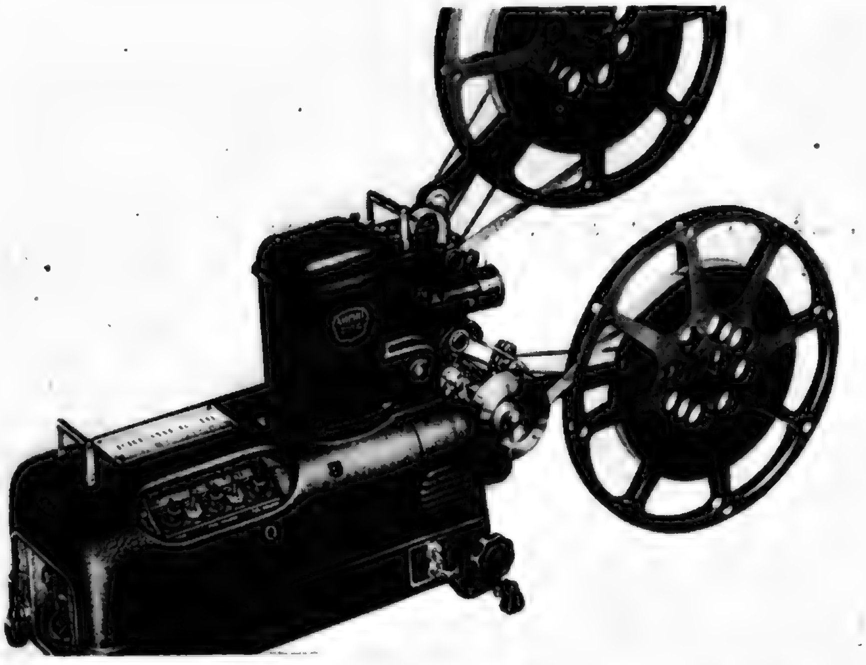
machines; Carpenter and Richardson is in the same position, but the new British-built American Ampro projector will not be delayed, T. Chilton, of J. Frank Brockliss, told SUB-STANDARD FILM. It is due to appear in April.

During the first week of the crisis G.B. Equipments was forced to a standstill, but in the second week production restarted with power supplied by petrol generators.

This plant was increased during the third week with the acquisition of two large diesel generators, and production was maintained at a 50-60 per cent. level.

PRESENTATION: Wholesale cancellations of private showings of advertising, propaganda and entertainment films; a steady decline in audience attendances in rural areas, and a sharp fall in film hire seems to sum up the position in the exhibition side of the Industry. Snow and ice have added to the difficulties of the mobile showman.

Stories of violent power fluctuations after the 4 p.m. resumptions, of trucks smashed on ice-bound roads, and of poor audiences due to the lack of heating in village halls, reflect the difficulties mobile show exhibitors found themselves up against.



The American Ampro 16-mm. sound and silent projector as it will appear on the British market. It is being manufactured in Glasgow and Barkingside for a new company, Simplex-Ampro

BRITISH COMPANY IS MAKING AMPRO PROJECTOR

THE Ampro—one of America's front-rank 16-mm. projectors—is being manufactured in this country for a newly-registered company, Simplex-Ampro, Ltd. Sound models for demonstration purposes have been installed in the firm's Wardour Street showrooms and deliveries on orders are expected to start this summer.

Two of the directors of the new concern are T. Chilton and F. Timms, joint managing directors of J. Frank Brockliss, the equipment firm, of 167-169, Wardour Street, W.1. It is from these premises that Simplex-Ampro is operating.

Designated the "Premier 20," the new British model, following closely the pattern of the American machine, is being manufactured by the Glasgow firm of Kelvin, Bottomley and Baird. Optical units are in the hands of Henry Hughes and Son, of Barkingside. Both firms have reputations for precision navigational instruments. Production of both sound and silent versions is well advanced.

"Easy-Clean" Gate

Light, compact and portable, Ampro "Premier 20" is described as an ideal sound projector for use in classrooms or industry. It has one big feature—a swing gate to permit easy cleaning.

Illumination is provided by standard lamps of 750-1,000 watt. It is equipped with automatic fire shutters to protect the film should the machine slow down or stop. Standard equipment is a 2-inch F1.6 lens, easily interchangeable. The 2,000-ft. reel arms are permanently attached and swivel into position.

One of the outstanding features of the design is the centralised illuminated control panel.

The rotating-type sound drum and filter are mounted on ball-bearings.

Output of the amplifier system is 15 watts. It operates on 50-60 cycles A.C. and the motor operates on either A.C. or D.C. A 12-inch permanent magnet speaker is supplied.

Australia May Control 16-mm.

TRADE SORTING FACTS

RECOMMENDATIONS on legislation to govern the exhibition of 16-mm. commercial films in Australia are to be made by the New South Wales Films Commission after a projected Trade conference on sub-standard policy.

Although New South Wales and Queensland exhibitors are well protected from 16-mm. competition, the Commission regards with alarm the unrestricted use of commercial sub-standard shows elsewhere in the Commonwealth. In these States there is nothing to prevent a wholesale influx of 16-mm. shows providing they are held in buildings which conform to health regulations.

Distribution of films to the sub-standard man in opposition to 35-mm. exhibitors is tied up, but there are loopholes—theatrical prints are obtainable from other sources.

Two local manufacturers of 16-mm. equipment, Precision Engineering and Harmour and Heath, sell their machines mostly to churches, schools and Government bodies.

Exhibitors to Probe 16-mm.

A full report on the exhibition and distribution of 16-mm. film througout the country is to be considered by the General Council of the Cinematograph Exhibitors' Society at its March meeting.

SUB-STANDARD FILM
Supplement to
KINEMATOGRAPH WEEKLY
93, LONG ACRE, LONDON, W.C.2
Telephone: Temple Bar 2468
Telegrams:
Kine, Southernwood, Rand, London
JOINT EDITORS
A. L. CARTER : CONNERY CHAPPELL
ASSOCIATE EDITOR: ALEX MARTIN

Straight Off the Reel

HOW many feature-length British films are available on 16-mm. stock? Is there likely to be an alteration to the rule that films registered more than four years ago cannot count towards quota? These are but two of the many questions exhibitors of 16-mm. entertainment shows will ask when they read the British quota suggestions put forward by four Trade organisations (reported on p. iv).

IT was only to be expected that in making their recommendations to the Board of Trade on the shape of the new Films Act, due to supersede the existing regulations next year, Trade bodies such as the Cinematograph Exhibitors' Association and the British Film Producers' Association would advocate the inclusion of 16-mm. in the new legislation. What is not commonly appreciated is on the face of it, there is nothing to *exclude* the sub-standard exhibitor from the operation of the existing Act.

WHATEVER shape the new legislation takes, the sub-standard Trade can expect genuine understanding and fairness from both the Government legislatures and the film Industry as a whole. This spirit is reflected in the realistic approach to the problem by the C.E.A

THE ability to stop a projector and produce a still picture on the screen is regarded by educationists as an essential factor in the use of 16-mm. By this means, a particular point can be stressed to the class at length—a particularly important point in revision study. Although the majority of modern machines are capable of giving this service, there are many earlier models which cannot be stopped without causing damage to the film.

ONE solution to this problem—the introduction of "freeze frames" at predetermined points in an educational picture—is meeting with considerable success in America. They consist of a number of frames with identical pictures, which, when running through the projector, produce the effect of a still picture.

ANOTHER suggestion bearing on this subject comes from H. E. Dance, of the Ministry of Education. He contends that producers of 16-mm. educationals would help teachers in their selection of required points in a film by inserting footage numbers at intervals.

Before a picture is screened at a typical rural Essex school, the mobile teacher from the county's Film Service captures the children's interest by applying the film's subject to local events and conditions

TEACHERS TAKE A LESSON IN FILM HANDLING

IN their efforts to develop the visual aids method of teaching, county educational authorities have created workmanlike film organisations. The thoroughness of their progress is revealed in this on-the-spot "Sub-Standard Film" investigation of the Essex County Film Service at work.

DESCRIBED BY HARRY WHITE

PHOTOGRAPHED BY WILLIAM KEMP

* * *

CONSIDERABLE progress is being made by educational authorities in this country in adapting visual aids to the educational needs of the primary scholar.

Up to the present, notwithstanding the very practical aid forthcoming from the British Film Institute, there has been a lack of co-ordination in applying visual aids to the teachers' requirements. The need for a planned policy is recognised by the Ministry of Education, which has set up a committee to effect this desideratum.

Meanwhile, progressive councils have had largely to fend for themselves in introducing the new medium. They have had to assess the educational value of the film and then. through a system of trial and error, discover the best means for its application. Not the least of their problems has been supply shortages.

A typical example is provided by the Essex County Council, whose methods I was able to investigate recently.

The operations of the Essex Educational Committee are guided by Dr. B. E. Lawrence, M.A., Ph.D., who has created within seven years a first-class films service.

It was in 1940 that the Committee decided to apply visual aids to teaching in Essex primary schools, and to this end built up a highly efficient County Film Service to cope with every aspect of the physical functioning of the medium.

The activities of this Film Service fall into three divisions. First and foremost is the presentation side with its front line of static projectors in selected schools, supplemented by mobile units to service rural districts.

Behind this is the Service's own production unit—a small but competent organisation which provides suitable local film material to augment the releases from libraries.

Backbone to Scheme

Backing the whole scheme is the teacher-service responsible for staffing the presentation side with teachers who are proficient in the handling of projection apparatus. It fosters among the personnel and youth club centres film appreciation and encourages initiative in the making of film strips.

Let's put the spotlight on each of these divisions in turn:—

Division I: Presentation. The 54 schools possessing equipment are advised and aided as regards films, projectors and servicing by the County Film Service.

On the other hand, the four mobile units are each allotted an area of the County's rural districts and come under the direct control of headquarters, with one exception—the choice of films.

Like the schools with static projectors, the rural establishments notify the Film Service of their requirements. The film is dispatched to the school teacher, who prepares the subject and its treatment and presents it on the next visit of the mobile teacher.

The mobile schedules usually mean fortnightly calls to about 20 rural schools in each area.

The mobile personnel are not merely projectionists—they are intending teachers who are recruited from film enthusiasts awaiting entry to a training college course. During their spell "on the road," they gather valuable experience on the best ways to put on shows and get first-hand knowledge of the maintenance of equipment. In addition, they service certain institutions and hospitals, with occasional theatrical performances.

I spent a day with one of these mobile teachers in the "Forest area." He told me—and I saw—that the film medium was exceptionally popular with the country kiddies, many of whom had never been to a kinema. He illustrated his explanatory talk to the children by references to local events and conditions to drive home the message of the film.

Blackout Problem

Before this teacher started he went through a technical course at the headquarters of the Essex County Film Service, sponsored by the County Film Service. "As a result," he said, "I can cope with most of the likely breakdowns—not that they are frequent."

One of his problems—blacking-out classrooms. "War-time blackout is getting a bit shabby for our purposes. Can anyone devise a good, cheap material for the job?" he asks.

Division II—the production unit, based on the Chelmsford office of the County Film Serice, was created in the summer of 1945, and n less than two years has made something in he neighbourhood of 10 films.

It is not regarded as an adequate source of upply for films—it wasn't designed as such—ut it does supplement the regular flow from he libraries with purely local material.

Shooting normally takes place in the ummer, and only after a workable schedule as been determined in conference with subject experts concerned. The unit is equipped with all production facilities. One big difficulty it is up against—the lack of competent technical assistance.

Cost? Much cheaper than a commercial firm could turn out the required material.

Library Organisation

Alongside the production unit is the film library. Roughly 100 films, obtained from the big libraries, such as G.-B., are retained on ive-year agreements. But it circularises all chools on new releases and where they can be obtained.

Not only do the Chelmsford headquarters control the mobile units and run the production and libraries, they also have to attend o the many needs of Division III—the teacher-service.

"Nothing is worth doing in this line unless it is done thoroughly" is how an official described the division's activities. "Our job is to put the use of visual aids into the hands of teachers—not make projectionists," he said.

Usually twice in every term, eight-session courses in the entire field of projection are ield at convenient centres, attended by teachers from all over Essex.

At a recent course the chief instructor introduced the subject by saying, "The school projector is not designed to put you out of a job. It is there to help you and your pupil—a supplement to the textbook."

Concurrently with these courses, the teacher-service works in collaboration with the teacher film groups.

In another direction the teacher service caters for the young film enthusiast by supplying Youth Centres with lecturers for film appreciation courses.

That is how far the Essex Film Service has travelled since 1940. A long way?—Yes, but it is aiming to go further.

Within a few weeks it will have another mobile unit in operation. It is always on the look-out for better ways to help everyone interested in the film.

Above all, it has an eye on the future. Plans are on the drawing table to fit all new schools with permanent projection facilities. A feature is that back-projection will be employed on daylight screens built into the wall of about 50 per cent. of the new classrooms.

VISUAL AID SHOULD PIN-POINT A SUBJECT—NOTHING MORE

Material Selection is Easier with Slides Declares H. E. Dance, A.M.I.C.E., B.K.S.

THE important part played by the film strip in visual education was stressed by H. E. Dance, A.M.I.C.E., M.B.K.S., of the Ministry of Education, at a joint meeting of the R.P.S. and the B.K.S. He mentioned that an extension of this idea was the projection of the film strip upon a blackboard to which the teacher could add fresh material with the chalk. He emphasised, however, that the film strip was only one aspect of visual education in which films and slides were also valuable concomitant. Films, in his opinion, were a more valuable aid to the teacher if they were presented in some degree of daylight. The paper was illustrated by novel demonstrations.

Visual education was, said Mr. Dance, only one of many aspects of education, although a very important one. The most important consideration was that the teacher should be enabled to call upon whichever type of instruction he thought most suited, and furthermore that the material included should be exactly what he wanted, and nothing more.

For instance, said Mr. Dance, one would not think, if one picked up a book, that it would have to be read from cover to cover; yet this was frequently the attitude of the makers of films, who expected the whole of the film to be shown. The teacher would be helped if the films carried footage numbers, so that he could show just the section he needed.

Slide or Strip?

This question of selectivity was the chief advantage of the slide over the film or film strip. He expressed the view that the standard 3¼-in. slide was not going to disappear.

The film strip could do nothing that could not be done by slides, but once negatives of film strips had been made, copies could be produced at low cost and high speed, and they could be cheaply distributed.

The film strip was cheap enough for the school to retain it and for it to be frequently used. On the other hand, the fact of having 40 pictures in an invariable sequence meant that the teacher might show pictures he did not want. The strip could be cut up and bound into 2-in. slides.

Alternatively, lengths of, say, four frames could be normally kept in cardboard folders, and when required they could be projected between glass slides.

It was an advantage for the teacher to have the slide lantern or projector upon his desk. As an example of one method of use, Mr. Dance demonstrated the projection of a small slide upon a blackboard; this enabled him to add fresh material with the chalk.

As an extension of this idea, he also demonstrated an application of the projection of a film strip upon the blackboard.

Use of Film

To an increasing extent, films would be shown in schools not as part of a set lesson, but simply because it was good experience for the children to see them. The speaker stressed the importance of being able to show films in some degree of daylight, although this necessarily caused some loss of photographic quality. For class work the silver or beaded screen was generally superior to a matte screen.

As his last demonstration, Mr. Dance projected upon the blackboard a diagrammatic film loop showing three types of wave motion. Again he employed the chalk to indicate the movement of individual particles, which, as he explained, could form the basis for a mathematical treatment. He pointed out that the low brightness level made it possible to run the projector at a low speed without risk of flicker.

In reply to a questioner, Mr. Dance stated that the film strip projector should be capable of taking either single-frame or double-frame film strip, or 2-in. slides. Cost of a film strip ranged from 7s. 6d. to 12s. 6d., the biggest item being the cost of the negative.

A Ministry Standard

In reply to Ian Carter, Mr. Dance stated that the Ministry of Education had recommended that either the single-frame or double-frame film strip should be used, that the projector should carry either, as well as the 2-in. slide.

In reply to another speaker, Mr. Dance mentioned that the Ministry had appointed a committee with the express object of bringing teachers into touch with the makers of film strips and films.

Lacing up: the Chief Instructor demonstrates the routine for a G.B. L516 projector to a class of teachers at the Mid-Essex Technical College—

—Many types of machines are explained. Here a County Film Service instructor is explaining the method for a Cinetechnic D.16 "Professional"

Off to the next school. A teacher of one of the County Film Service's mobile units packs up his equipment to make the next call—anything up to ten miles away

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COMMERCIAL

New Agency Makes its Bow in East Anglia

BRECKLAND CINE STAGES EXHIBITION

THE mid-East Anglian town of Thetford, in Norfolk, had its first post-war exhibition of sub-standard projectors and equipment early in February. It was staged by F. A. E. Potter to mark the setting-up of his agency, the Breckland Cine Service, at 10, Bridge Street, and his entry into the 16-mm. mobile shows field.

The exhibition, which was held in the Guildhall, was representative of most of the new models and gear. On view in the projectors section were the Cinetechnic D16 "Professional"; the Carpenter and Richardson "16"; the Victor "16"; G.B.'s L516; a range of Bell and Howell models, including the 156-volt 30-watt, the 142 Master and 138 Academy; and two editions of Pathescope 9.5-mm. projectors.

In the publications section, KINEMATOGRAPH PUBLICATIONS displayed the latest issues of the KINEMATOGRAPH WEEKLY, the IDEAL KINEMA, SUB-STANDARD FILM, the KINEMATOGRAPH YEAR BOOK, and the COMPLETE PROJECTIONIST. A representative of SUB-STANDARD FILM was in attendance to welcome friends from the Trade.

Demonstrations Nightly

Sundry equipment exhibits included rewinders and screens by Jackson's Cine Equipments; a comprehensive display of "Sofis" products for sound conversion by Southern Film Services; reels and titling equipment by Cinecraft Supplies; screens and reels by Actina; plastic reels by B.C.H.; the Pathescope 9.5-mm. camera; Barnet Ensign splicers, and R. F. Hunter's screens.

Demonstrations of the various projectors were held nightly in an adjoining hall, which was given the atmosphere of a static kinema by the mobile proscenium equipment supplied by the Pylon Engineering Co.

The Breckland Cine Service has taken over the mobile units previously operated by Cinemobile, of Hunstanton. Three vans, each equipped with Bell and Howell projectors, are to operate at village halls and Army camp sites within the Thetford area.

Glasgow Has New Films and Equipment Service

Mobile Cinema Service has been launched at 114, Woodlands Road, Glasgow, to service, distribute and display 16-mm. films

Founded by Robert Bunten, formerly in Scotland, for many years with Sound Service, of London, the firm is already doing a considerable business in equipment sales, film hire and in the repair and overhaul of all kine equipment, including G.B., Bell and Howell, RCA, and Pathe silent and sounds. There is a small theatre attached to the premises.

Two circuits are already on the road covering Perthshire, Renfrewshire and Stirlingshire, and these will be expanded to six as soon as facilities permit.

The existing units are completely mobile, doing one-night stands and co-ordinating with daytime shows.

The firm is also covering a considerable field on industrial educational, medical and allied services, in hospitals, private homes and other locations.

◆

Projector Installations at Manchester

The following projector installations have been secured by Eric Barrow, managing director, National Film Agency, of Manchester, during the past two months.

Bell and Howell: Liverpool Gas Company; Windsor Institute for Boys; Manchester Education Committee; Mr. Bell, Ockley; Mr. Brooks, Rotherham; British Commercial Gas Association, London; Torquay and Paignton Gas Company.

G.B. L516: Blackburn Education Committee; Hillcrest School, Bramhall; Mobile Road Show Services; Mr. Dry, Lincoln; E. Pinson, Ltd., sheet metal workers, Shrewsbury.

New Voltage Regulator

A new voltage regulator for 16-mm. projectors has been introduced by the Victor Animatograph Corporation of America. It eliminates the many difficulties of the mobile showmen who finds power supply irregular or inadequate

TWO-GAUGE PROJECTION

An ingenious arrangement for the installation of 16-mm. projectors alongside 35-mm. machines has been devised by Thomas Carsons, M-G-M.'s chief projectionist, at the company's private theatre in Tower Street, W.C.2.

Top picure: Matt. Raymond, M-G-M.'s travelling inspector of 16-mm; F. D. Russell Roberts, manager of the company's 16-mm. division, and Thomas Carsons, test the new installation

Left: Both 16-mm. machines in position.

G.-B. Films Supplied for Royal Tour

H.M.S. *Vanquard*, the new battleship which took the King and Queen to South Africa, is fitted out with a comprehensive kinema installation.

In addition to four portable 35-mm. projectors, the equipment includes two Gaumont-British 16-mm. sound machines.

G.B. supplied also the 16-mm. films for screening to the Royal family during the voyage. The programmes include "This Happy Breed" and "The Lady Vanishes," and five Disney shorts.

Smallest Kinema Aids R.S.P.C.A. Funds

A kinema enthusiast of Dereham, Norfolk, G. M. Starling, plans to raise £100 in a year for the R.S.P.C.A. by collections taken in a kinema which, seating an audience of 12, has been described as the smallest in the world.

At the miniature theatre at the back of his premises in Dereham High Street, Mr. Starling gives a two-hour show, which includes a full-length film, shorts, cartoons and travelogues. The audience sit in comfortable chairs, four on the floor and eight in the balcony. No charge is made for admission, but collections are taken for charity.

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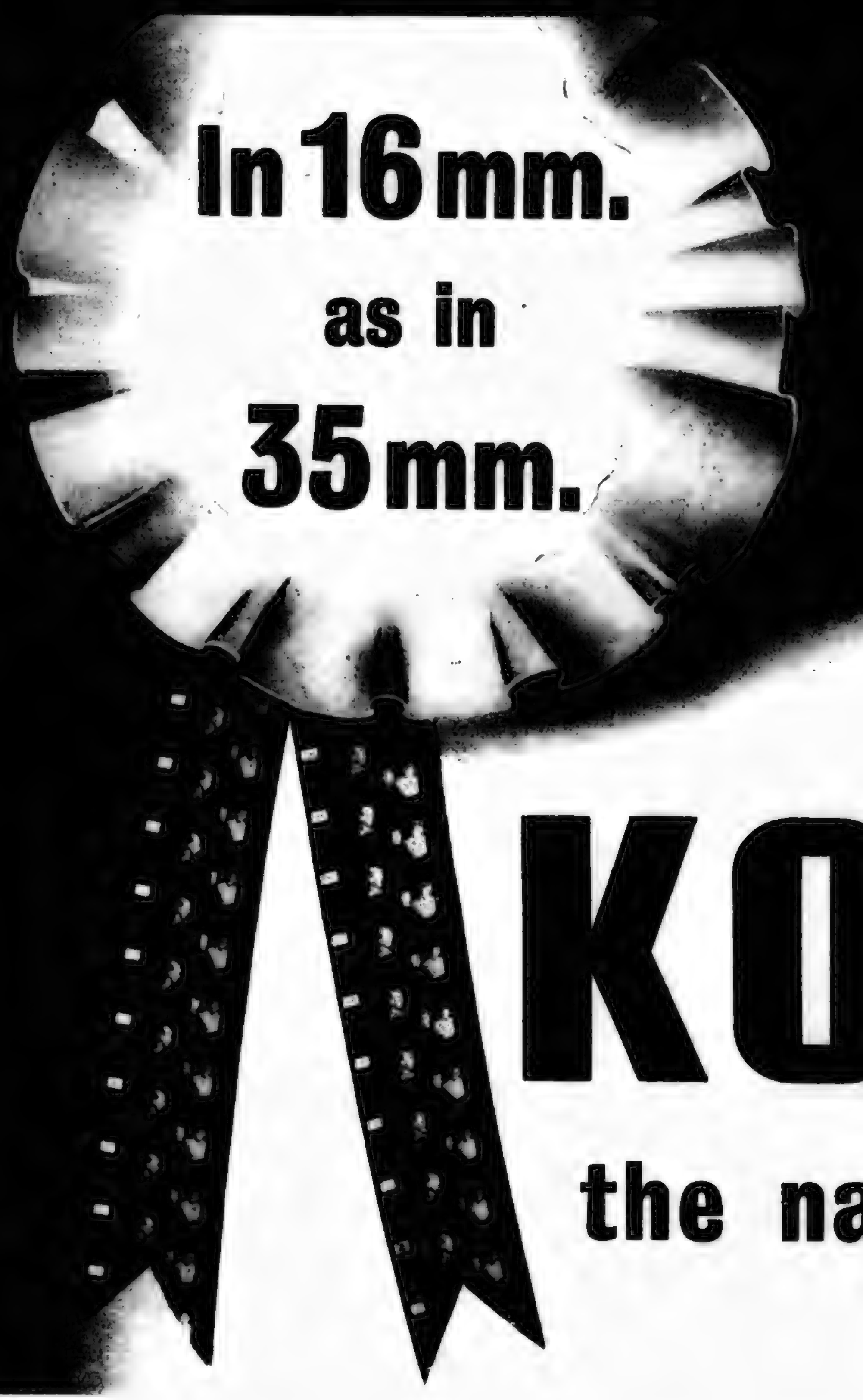

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FILM PROGRAMME SELECTION

Edward Arnold and Frances Rafferty in THE HIDDEN EYE, one of the latest additions to M G-M's 16-mm. library

Features

Here are the latest 16-mm. additions to the principal film libraries. A brief description, together with an assessment of the picture's family appeal, has been compiled by "Sub-Standard Film's" reviewing staff. The date of the original review in the "Kinematograph Weekly" appears after the certificate. An asterisk denotes British picture

itle, R.T. an1 Certicate.	Stars.	Remarks.	Family Angle.
		M-G-M.	
dden Eye, The ... ... 39 min. (A). July 12, 1945.	Edward Arnold, ... Frances Rafferty.	Crime melodrama describing how a blind detective and his dog unravel a murder mystery.	**Safe for youngsters.**
		GAUMONT-BRITISH.	
isible Man, The ... ... 80 min. (U). Dec. 7, 1933.	Claude Rains, ... Gloria Stuart.	Fantasy of a scientist who discovers formula to make himself invisible but cannot return to normal.	**Not for children.**
gnificent Obsession, The ... 100 min. (U). Feb. 20, 1936.	Robert Taylor, ... Irene Dunne.	Drama of a wild young man who causes suffering but makes amends by taking up surgery.	**Nothing to offend children.**
st Offence, The ... ... 66 min. (A). Feb. 27, 1936.	John Mills, ... Lilli Palmer.	Crime story with a reformation theme. A couple "go clean" after adventures with a gang.	**Safe for the family.**
der Rose ... ... 146 min. (U). May 7, 1936.	Nova Pilbeam, ... Sir C. Hardwicke.	The tragic life of Lady Jane Grey, Queen of England for only nine days.	**Safe for children.**
erybody Dance ... ... 77 min. (A). Oct. 8, 1936.	Cicely Courtneidge, Ernest Truex.	Musical comedy of a night-club singer who tries to keep her vocation a secret from two adopted children.	**Not harmful for children.**
eat Barrier, The ... ... 86 min. (U). Feb. 11, 1937.	Richard Arlen, ... Lilli Palmer.	Romantic drama set against the construction of the Canadian Pacific Railway.	**Excellent for the family.**
d About Money ... ... 78 min. (U). Dec. 1, 1938.	Ben Lyon, ... Wallace Ford.	Light musical comedy of two film producers' efforts to raise money for their picture.	**Safe for youngsters.**
eannie ... ... 101 min. (U). Aug. 14, 1941.	Michael Redgrave, Barbara Mullen.	Romantic comedy of a girl and salesman who meet on holiday in Vienna.	**Excellent for the family.**
		BUTCHER'S.	
ur Mr. Shakespeare ... ... 33 min. (U). Oct. 26, 1944.	Terence De Marney, Rosalind Fuller (guest artists).	Travelogue quota featurette covering the picturesque Shakespeare country of Stratford-on-Avon.	**Suitable for children.**
ig City, The ... ... 40 min. (U). July 12, 1945.	Doris Arnold, ... Ronnie Waldman.	Quota featurette. An intelligent and showmanlike guide to London.	**Good for children.**
hip Off the Old Rock ... 38. min. (U). Jan. 10, 1946.	Doris Arnold, ... Ronnie Waldman.	General interest quota featurette based on a visit to the Isle of Wight. Bright commentary.	**Excellent for children.**
ircus Story, A ... ... 37 min. (U). April 11, 1946.	Ronnie Waldman ...	Novelty quota featurette showing how a big circus is planned, rehearsed and presented.	**Excellent for children.**
adium Highlights ... ... 38 min. (U). July 11, 1946.	Stewart Macpherson	Compact and comprehensive revue of sporting events at Wembley.	**Excellent for children.**
cottish Symphony ... ... 36 min. (U). Nov. 14, 1946.	James McKechnie, George Strachan.	Graceful Scottish travelogue with a shrewd, compelling itinerary.	**Excellent for children.**
ay We Live, The ... ... 64 min. (U). July 25, 1946.	Peter Willes ...	Documentary hingeing on the proposed rebuilding plan for blitzed Portsmouth.	**Excellent for children.**

Shorts

A firm-by-firm guide to the short entertainment, travelogue and general interest films which have been added to the 16-mm libraries during the past month

Gaumont-British

The following short films have been dded to the G.-B. library and are ailable for immediate release :—

Sally the Sparrow, 9 mins. (U.), a B.I. children's film.

It's a Dog's Life, 36 mins. (U.), for g-lovers.

There is Nothing New, 10 mins. (A.), addition to G.B.I.'s "Secrets of fe" series.

Let's Sing Something, 10 mins. (U.), a ginald Foort musical.

Secrets of the New Forest, 11 mins.), travelogue.

Pageant of the Sun God, 10 mins.), an addition to G.B.I.'s "Secrets India" series.

S O S, 14 mins. (U.), a British Council tory of Britain" subject.

Student Nurse, 37 mins. (U.), a British uncil "Story of Britain" subject.

John King

A wide selection of one, two and three-el interest, comedy and musical sub-cts have been added to the John King lms library. They are augmented by series of thirteen new Technicolor car-ons secured direct from America.

Here are details of the new releases :—

Castle Musicals (1 reel): *Great Sym-onies; Songs of the Irish; Hilly-Billy its; Sweet Syncopation.*

Laurel and Hardy comedies (2 reels) : *he Fixer Uppers; Going Bye-Bye; Them Thar Hills; Busy Bodies; County Hospital; The Chimp* (3 reels).

Charlie Chase comedies (2 reels): *Public Ghost No. 1; I'll Take Vanilla.*

Clyde Cook subjects (2 reels): *What Price Taxi?; Taxi Barons.*

Animal Antics series (1 reel): *Chimps' Jamboree; Bruins Make Mischief; Chimp. Animator.*

Action subjects (1 reel): *Daredevils on Ice; Wing, Fang and Claw.*

Billy Gilbert (2 reels): *Thundering Taxis.*

Old Tyme Melodies (1 reel): *Gay Nineties; Yesterday Lives Again.*

M-G-M

On page xi of the January issue of SUB-STANDARD FILM we listed incorrectly 23 short films as Gaumont-British releases. These should have been credited to M-G-M, and the error is regretted. The films are :—

Educational films with general knowledge background :—

The Story of Dr. Jenner. The story of the discovery of anti-smallpox vaccine. "U." 10 mins.

The Great Heart. The story of Father Damien's life with the Lepers. "A." 11 mins.

Tracking the Sleeping Death. The story of the discovery by David and Mary Bruce that the tsetse fly was the cause of sleeping sickness in Africa. "U." 10 mins.

The Story of Alfred Nobel. The history of explosives and of the Nobel Prize.

Servant of Mankind. The story of Thomas Edison, the inventor. "U." 9 mins.

Of Pups and Puzzles. The story of how young men in these days are allocated the right type of jobs according to their individual capabilities. "U." 11 mins.

GENERAL INTEREST

Heroes at Leisure. "U." 10 mins.

The Old South. "U." 11 mins.

Strange Testament. "U." 11 mins.

Nursery Rhyme Mysteries. "U." 10 mins.

Ski-Birds. "U." 8 mins.

Prophet Without Honour. "U." 11 mins.

My Tomato. "U." 7 mins.

Drunk Driving. "A." 21 mins.

Why Daddy? "U." 9 mins.

Water Bugs. "U." 10 mins.

No News is Good News. "U." 9 mins.

Equestrian Quiz. "U." 10 mins.

The Happiest Man on Earth. "U." 11 mins.

Dogs on Parade. "U." 17 mins.

There'll Always be an England. "U." 20 mins.

Forbidden Passage. "A." 20 mins.

Kirkham

Recent additions to Kirkham Film Service 16-mm. library include a series of Hal Roach comedies and fast-action featurettes for young audiences.

The latest films are :

Hal Roach Laurel and Hardy comedies (2 reels) : *The Fixer Uppers; County Hospital; Busy Bodies; Them Thar Hills; Going Bye-Bye; The Chimp* (3 reels).

Hal Roach Charlie Chase comedy (2 reels) : *I'll Take Vanilla.*

Hal Roach Clyde Cook comedy (2 reels) : *What Price Taxi?*

Action featurettes for juvenile audiences :

A Dogged Fighter (U.), 2 reels, featuring "Flash," wonder dog, and David Sharp in a battle against kidnappers.

A Dogged Hero (U.), 2 reels, describing how "Flash," wonder dog, and David Sharp outwit a band of villains who plan to blow up a dam.

Cartoon : *The King of Hearts* (1 reel).

G.-B. EXTENDS TRAILER SERVICE

68 New Titles

Gaumont-British has extended its trailer service for 16-mm. films to the following list of features:—

"A Canterbury Tale," "A Place of One's Own," "Band Waggon," "Bedelia," "Bees in Paradise," "Beware of Pity," "Brief Encounter," "Captive Heart," "Caravan," "Champagne Charlie," "Convoy," "Cottage to Let," "Dear Octopus," "The Demi-Paradise," "Dead of Night," "Don't Take it to Heart," "Dreaming," "East Side of Heaven," "English Without Tears," "Evergreen," "Fanny By Gaslight," "First Love," "The Flemish Farm," "49th Parallel," "Frozen Limits," "The Gentle Sex," "The Ghost of St. Michael's," "The Ghost Train," "The Great Barrier," "The Halfway House," "Here Comes the Sun," "100 Men and a Girl," "I Know Where I'm Going," "I See a Dark Stranger," "I'll Be Your Sweetheart," "It's in the Air," "It's That Man Again," "Java Head," "Jeannie," "Johnny Frenchman," "Keep Fit," "The Lamp Still Burns," "Let George Do It," "Love Story," "Mad About Music," "Madonna of the Seven Moons," "The Man in Grey," "Millions Like Us," "Miss London, Ltd.," "Mr. Emmanuel," "Pink String and Sealing Wax," "The Rake's Progress," "Sailing Along," "San Demetrio, London," "The Seventh Veil," "The Silver Fleet," "Tawny Pipit," "Theirs is the Glory," "They Were Sisters," "The Way Ahead," "2,000 Women," "They Met in the Dark," "Three Smart Girls," "Time Flies," "Turned Out Nice Again," "Waterloo Road," "We Dive at Dawn" and "The Wicked Lady."

Details of these 16-mm. trailers can be obtained from National Screen Service, Wallace House, Wardour Street, W.1.

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CULTURAL

G.-B.I.-United World Finalise One-a-Week Educationals Plan

SUBSIDIARY SCHEME IS INTRODUCTION OF "PACKAGE FILMS" TO BRITAIN

FINAL details of the joint plan by Gaumont-British Instructional and United World Pictures to co-ordinate the production and world distribution of their sub-standard educational, cultural and religious film programmes have been agreed by Edmund L. Dorfmann, vice-president of the American organisation, and Ian Cremieu-Javal, managing director of G.-B.I. It was revealed that one outcome of the link-up would be the introduction to this country of the "package film"—the American term for short 8-mm. and 16-mm. pictures, which could be bought outright.

Here are the broad outlines of the programme:—

Joint production conferences in Britain and the United States will determine what films are required for schools, industry and other users and which country will make them. In some cases, sequences will be shot on both sides of the Atlantic.

Subjects covering all branches will be made at the rate of one a week in both Britain and America.

Stress on Anglo-U.S. Angle

Although the scheme aims at world-wide distribution with special sound tracks for foreign countries, particular attention is to be given to the interchange of product between Britain and America.

Educational subjects will be made with several versions, sound and silent, to suit the different age groups of pupils.

Colour is visualised, but the increased hire charges to schools will probably hinder its wide use.

On the "package film" proposals, Mr. Cremieu-Javal said, in America the package film comprised a reel of interest or cartoon material which can be bought by home movie enthusiasts in the same way that they can buy a record or a book.

They will be handled on similar lines in Britain. There will be four different types—in 8-mm. and 16-mm.—ranging in price from 5s. for a short silent to approximately £4 for a full reel with sound. They will be obtainable at all leading agents and stores.

8-mm. Projectors

On the drawing-board are plans by G.-B. Equipments for new 8-mm. and 16-mm. projectors for the home user. When they are built—in about 18 months' time—they will cost from £150 for the 16-mm. sound to considerably less than £60 for the 8-mm.

After the Press conference, Mr. Dorfmann gave some interesting sidelights on the use of 16-mm. film in America to a SUB-STANDARD FILM reporter.

U.S. educational authorities, he said, help us in every way—except financially—in the selection and preparation of classroom subjects. There is no central body to guide the producer, but direct contacts with universities, colleges and schools provide the answer.

He considered that there were very few subjects which were not suitable for the film.

Mr. Dorfmann declared that it was essential to show still pictures on the screen. The difficulty, however, was that in some projectors the heat from the gate blistered the film when stopped; because of this, it is intended to make a feature of "freeze" frames. These are a series of identical pictures let into the film for selected subjects, and when screened give the impression of a still picture for study.

He estimated the yearly audience for sub-standard in America at 25,000,000.

Before returning to America after consolidating 16-mm. production plans with G.-B.I., Edmund L. Dorfmann, vice-president of United World Pictures, reads the latest news in SUB-STANDARD FILM

PROJECTOR SHOULD BE MINIMUM FIXTURE

Headmaster's Report

"A silent or sound projector should be a minimum requirement rather than a luxury for a secondary school," states E. Haddon Roberts, headmaster of Machynlleth Secondary Grammar School, in a report to Montgomeryshire Education Committee on visual aids in education.

EIRE MAY DEVELOP USE OF 16-mm. IN THE CLASSROOM

SOME future trends of the possibilities in 16-mm. in the educational field in Eire were indicated at the second annual general meeting of the National Film Institute of Ireland at Dublin on January 22. The Institute has the backing of the Irish Catholic Bishops and of the Government Department of Education.

In its annual report the council stated that the Government grant-in-aid of £2,000 was renewed for the year 1946-47 as a contribution towards the acquisition of a library of suitable educational films. The Institute had also been approached by several Government Departments on the matter of making films. In addition to the grant-in-aid the Department had given £3,542 to pay for the making by Gaumont-British on 35-mm. stock of a film on national hero Thomas Davis. While the Institute retains 16-mm. copies of this film for its own educational library, Gaumont-British have undertaken to distribute the 35-mm. copies commercially in Britain and in Eire.

Gaelic Tracks Too Costly

The Institute itself has made some 16-mm. silent films. The question of recording sound tracks in Gaelic on these, and of dubbing Gaelic sound tracks on its imported educational films would have to be done in British studios and at present costs for this type of work the Institute considers uneconomic.

The sound films in the Institute's own educational library are drawn almost entirely from British and American sources.

In the past year working in conjunction with the educational authorities, the Irish Red Cross, and the Health Services, the Institute has with its own mobile unit established the idea of 16-mm. in the adult educational field.

Courses for Teachers

With the approval of the Department of Education the Institute is giving a number of special courses for school teachers and is urging the authorities to instal equipment on a larger scale. The City of Dublin Vocational Education Committee has already recommended that 16-mm. equipments be fitted up in all vocational schools.

At present the Institute itself uses Bell and Howell sound projectors, but many educational establishments are using B.T.-H., G.-B., French Oehmichen, and Carpenter machines, and the Institute, whilst not officially favouring any model, provides all educational authorities with any information they may require about any standard machine which is presented for examination to its technical staff.

New Publications Reviewed

SCHOOLS' NEED FOR GUIDANCE ON VISUAL AIDS

Possibilities of Teacher-Authority Partnership

THE partnership of teacher and local authority to develop the use of visual aids and to place specialist knowledge at the disposal of all schools in their area is the theme of a pamphlet by J. F. Carr, Director of Education, Stoke-on-Trent, "Teachers' Film Group and their Contribution to the Educational Service" (published by the British Film Institute, 1s.).

A reprint of a paper read to the Institute last year, the pamphlet gives an interesting account of the Stoke-on-Trent Education Committee's activities in the 16-mm. educational film and film strip fields.

The author concludes with a number of useful suggestions for future developments.

* * *

How to Run a Course in Film Appreciation

Failure to recognise the relative importance of basic aims, and the over-emphasis that has been laid on the study of technique for itself, are the reasons given by Ceinwen Jones and F. E. Pardoe for the sterility of most film appreciation. Their views on the correct way to reap the utmost benefit from a series of lectures on this art are given in "A First Course in Film Appreciation," a 40-page booklet issued by the British Film Institute (price 2s.).

The authors contend that some of the ultimate aims of a film appreciation course should be to enable an audience to realise the true value of what is presented on the screen and the ability to judge the quality of a film as a film.

The booklet sets out a series of twelve lectures which will prove of great value to all interested in the subject.

* * *

The Way to Assess a Picture's Value

Points to look for in assessing the value of educational films are set out in a straightforward manner in "Appraising Educational Films," a new British Film Institute booklet (price 2s.). It is a revision by B. E. Gillett and A. E. Jay of a lecture given to the Institute's summer school in 1945.

The booklet embraces the fundamentals of production technique and construction and carries a suggested form of appraisal for use in schools.

Bournemouth Corporation Safety Committee is considering the use of mobile units supplied by Mobile Cinema Services for its campaign. It was decided to ascertain the views of the Education Committee.

Letters to the Editor

"Education World is Being Starved of Pictorial Material"

TEACHERS NEED SLIDES AS WELL AS FILM STRIPS

THERE are many misconceptions in the educational world about episcopes, diascopes and epidiascopes which sadly need clearing up. Damage, too, is being done by the circulation of the term "Film Strip Projector." Manufacturers are turning them out with no *slide* accommodation, or including it as an afterthought; result is the education world is being starved of all the wonderful pictorial and educational material in slide form.

I have about 200 2 × 2 slides, many in colour, which I have been unable to show the college because we have a film strip projector.

To kill the "exclusively film strip" bogy I've decided on a campaign for "diascope." It seems the most logical term since episcope and epidiascope are well in circulation and generally accepted. I want people to realise that a diascope is a still projector taking film strips *and* slides equally well, and I want to try to get the diascope to be "universal" to take 3¼ × 3¼ slides, 2 × 2 slides and all film strips, and the slide carrier *must* be of the conventional design so that a teacher or lecturer can switch to and fro from one to the other of the two slides in the carrier. Education needs this for comparison purposes in teaching. Further, can you imagine how long a film strip in Kodachrome would last in good condition? It must be cut up and sandwiched in glass—hence one need for a "diascope" expressly designed properly to take slides as well as strips.

Let us do away with the term "film strip projector" or educate people to differentiate between the film strip projector and my "universal diascope." What is the use of the exclusively F.S.P., when a "universal diascope" could be produced for a cost so little different as to make the difference negligible?

G. C. WILKINSON

Smeaton.

Print Sound Tracks at an Angle

I HAVE recently started operating 16-mm. equipment and, having been "brought up" on 35-mm., the difference in sound quality has caused me much thought. The point made by you in "The Complete Projectionist" that film dimension of 16-mm. is against good sound is fully appreciated and I have been turning over in my mind a method to overcome the restriction. Would it not be possible to increase the sound area without increasing track dimensions by printing the sound track at an angle—I would suggest 30 deg.?

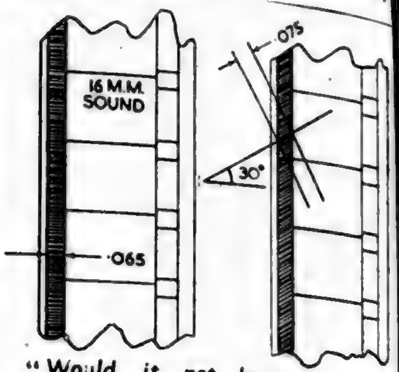
This would involve an alteration to the optical system on the projector. In the Bell-Howell the optical tube can be rotated readily in its clamp, but unfortunately the film is in a fairly tight loop at the scanning point, which brings either the "ends" or the "middle" of the scanned surface slightly out of focus.

In the case of the B.T.H. projector, the alteration is more complicated, but the impedance wheel is large in diameter and would not throw the focus out to any great extent.

I should like to know an expert's opinion.

E. PAIN.

29, Gainsbro' Grove,
Fenham, Newcastle-on-Tyne, 4.



"Would it not be possible to increase the sound area by printing the track at an angle?" asks Reader Pain. Comments on this suggestion, illustrated above, are given by R. H. Cricks at the foot of his letter

[Mr. Pain's idea of an obliquely aligned track was the cause of much argument and discussion ten or twelve years ago. The principle was patented by, I believe, the late Will Day, who claimed for it the same advantages as are claimed by Mr. Pain; about the same time it was "invented" by somebody else, whose backers consulted me on it, unfortunately after a considerable sum of money had been spent on the idea.

The unfortunate technical fact is that, while the effective width of the track is certainly increased, its effective length, measured in terms of wave-lengths, is reduced in exactly the same proportion. To be precise, a 1,000-cycle wave-length on the normal track is .018 in. and on the oblique track this will be reduced to .0156 in. Therefore, what is gained on the width of the track is lost on the length, and the net gain is nil.—R. H. C.]

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n editing stages, the latest 16-mm. roduction by the Essex County ilm Service describes methods of eaching National Dancing. Story, page vi.

Travelogues for the Schools

SERIES OF FOURTEEN FROM JOHN KING

OURTEEN one-reel descriptive travelogues, suitable for the classroom or r use in entertainment programmes, ve been added ot the library of John ing Films. Each film is in mono- rome with sound.

The titles are :-

New York; Glaciernational Park; anff Lake, Louis; Washington; Cali- rnia Picture Book; Mexico; New Eng- nd Holiday; Yosemite; Venice; Rome; merican Wonderland; Gloucester Cathe- al; African Pygmy Thrills; and *West- inster Abbey.*

In addition, two French productions, ith French commentaries, are available. hey are: *The Paris Zoo,* a 2-reel zoo- gical interest film, and *West Africa,* so on 2 reels.

SOCIETY ADVISES PRODUCERS

Advice to producers on the type 16-mm. educational films quired for classrooms is one of e aims of the Leeds Educational ilm Society. It has strong pport among the city's teachers. The Society's programme for the reening of natural history and her cultural pictures in the City useum is being extended to the nd of March.

Federated Making New Travel Film

"Road to the Isles," an addi- on to the regular travelogue ries which Butcher's Film rvice is releasing on 16-mm., is production by Federated Films. The subject will cover the road om Inverness to Skye in otland.

Brighton to Have "Film and Sound" Shop

New showrooms, embracing re- rding studios, a viewing theatre, rk room and maintenance sec- on, at Brighton, are expected to ready for John King Films by aster. The new premises have en designed as an exclusive Film and Sound" shop—one of e very few in the county.

The new Brighton showrooms ill house a comprehensive library the lines of that operating in amberley.

C.O.I. AIMING TO CONTRACT OUT PRODUCTION FOR YEAR AHEAD

New Line-up May Equal 1946 Total

NOW into the second year of peace-time production, the Films Division of the Central Office of Information has sponsored about 160 films—trailers, shorts and theatrical features—in 1946 and, contingent on its grant from the Treasury next April, it will make at least as many and probably more.

The Central Office of Information, like its predecessor, the Ministry of Information, produces films on behalf of other Government Departments, acting as co-ordinator and arranging production either with its own Crown Film Unit (which has moved from Pinewood to Beaconsfield Studios) or commissioning an outside unit. In this way it has acted for 29 Government Departments.

MISS HELEN DE MOUILPIED, M.B.E., chief production officer, Films Division, C.O.I.

Hitherto the Departments have made a separate approach to the C.O.I. for each film; but now a plan is being formulated whereby Departments will plan their films for a year ahead so that work may be placed with the contractors and each company will know just where it stands.

Sixty Per Cent. for Britain

Of the films produced, about 60 per cent. are for this country, 40 per cent. for overseas. The Overseas Production Section of the Films Division meets the film needs of the Foreign, Colonial and Dominions Offices, the Board of Trade and the British Council. The range is wide; there are films for theatrical release designed to fit in with the export drive, and both theatrical and non-theatrical films to show the British way of life. Those for the British Council are mainly restricted to cultural subjects, to the presentation of British scientific and educational subjects and to the presentation of British scientific and educational achievements. It is likely that future productions for the British Council will include scenes from Shakespeare's plays to follow up the first two, "Julius Cæsar" and "Macbeth," which Sydney Box made two years ago and which have proved extremely popular.

There is also the kinemagazine, "This is Britain," which is a series of monthly films to inform overseas audiences about current British activities in science, industry and the arts. It has now completed its first year.

For this country, the following films are in preparation, shooting or just finished:—

MINISTRY OF AGRICULTURE: "Fruit Growing for Amateurs." The last of the "Pattern of Britain" series (designed to show the countryside to townspeople), "Downlands." Films on the management of dairy herds, artificial insemination, the National Milk-Testing Scheme.

MINISTRY OF EDUCATION: "Houses in History," "Home and School," "The Beginning of History," "Instruments of the Orchestra." (This last, designed non-theatrically, has proved so successful that it has been given a theatrical release and is running at the Curzon.)

MINISTRY OF FOOD: Simple cookery demonstration films.

MINISTRY OF FUEL AND POWER: A new monthly kinema magazine, similar to "Britain Can Make It" (which is designed for showing in factories), intended for the mining communities.

MINISTRY OF HEALTH: Another in the "Modern Guide to Health" series. "Penicillin in Medical Practice"; "Parents and Children"; "Scabies, 1946." A series on local government. Films on how to prevent accidents in the home and the need for blood donors.

MINISTRY OF LABOUR: Series on post-war careers for demobilised Service people. Series for Juvenile Advisory Services on jobs for children leaving school.

SCOTTISH OFFICE: Films for the Agricultural, Educational and Home Departments.

Chief Production Officer for the Films Division of the C.O.I. is Miss Helen de Mouilpied, M.B.E., recently appointed in the place of Montagu Slater.

Non-Theatrical Distribution

Where non-theatrical distribution is concerned, the C.O.I. is carrying on with the mobile van service established by the M. of I. The number of those given dropped in the first year of peace to 50,000 from the 56,000 1944-45 figure, but is expected to be higher this year.

Apart from its own films and those acquired from other sources, the C.O.I. acts as a clearing house for Dominions films and those of some foreign countries.

G.B. Equipments Moves to New H.Q.

G.B. Equipments has started to move into its new headquarters in Imperial House, 80-82, Regent Street, London, W.1. Telephone Regent 7222.

G.B.E.'s 16-mm. equipment sales and publicity departments, as well as the education division of G.B. Instructional, are already installed in Imperial House. In the near future directorate and other departments will be transferring to Regent Street, which will then house all 16-mm. administration. G.B.E.'s service department remains at Woodger Road, Shepherd's Bush.

The G.B. Library's move from Woodchester, Stroud, to Aintree Road, Perivale, Middlesex, where additional accommodation has been obtained to house the distribution organisation for 16-mm., is scheduled to take place mid-March.

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"INDIA STRIKES"
"TUNISIAN VICTORY"
"MY AIN FOLK"
"OLD MOTHER RILEY"
"SOMEWHERE IN CIVVIES"
"STARS ON PARADE"
"YOUTH MARCHES ON"
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INDUSTRIAL

Film News from the Factories

THIS feature records the development of 16-mm. in its ever-increasing application to the industrial field. Production notes and news supplement an up-to-the-minute guide to the latest trends in advertising, instructional and propaganda film presentation.

N THE HOME

Merlin Films' Star Cast

PRODUCTION has started by Merlin Films (Federation of ocumentary Film Units) on Design in the Home," which eatures one of the biggest star asts to be used in a documentary, onsisting of Joyce Grenfell, Joan reenwood, George Benson and udrey Fildes. Roger MacDougall directs, and he is also riting the script, with additional ialogue by Joyce Grenfell and tephen Potter (who between hem are responsible for the .B.C. "How" programmes).

The theme is good and bad esign in the home, and one of ferlin's chief difficulties is that hey must design the ugly furniure and fittings on purpose for he bad part, not that there are ot plenty about, but that they re liable to be sued by the makers if they show it on the creen in that context!

Other activities of the various F.D.F.U. units include the ollowing:—

TO AID HEALTH

Two Cartoons

Two in cartoon form, for the . of I., from Halas Batchelor on he subject of health, both directed y John Halas. The first, a 1½-eeler, is called "Old Wives' ale," and the other is the second f a series dealing in magazine tyle with problems of health and ealth education.

Realist Film Unit has completed a four-reeler in colour on penicillin for the Ministry of Health, its purpose being to introduce penicillin to general practitioners. This firm also has in production two films on child psychology; two films for the "Your Children" series, "Your Children's Meals" and "Your Children's Sleep," for the Ministry of Health; and 12 subjects are being scripted, varying from heat and health to the declining birthrate.

TEA AND COTTON

Tea Marketing Film

Ralph Keene, of Greenpark, who is in Assam, directing two films for the International Tea Marketing Board, has sent back the first rushes, which are said to be of outstanding beauty (which is only to be expected from the director who made "Cyprus is an Island"). Laurie Lee, well-known poet, who is writing the scripts, is out in Assam with Keene.

Data Films has finished "Chasing the Blues" for the Cotton Board, a film on the subject of welfare in cotton mills.

PANEL TO PROBE SCOPE OF 16-mm.

The Industrial Panel of the Scottish Film Council has agreed to make a survey of the existing industrial films with a view to determining the scope in the field, the extent of present coverage and the direction of future activity with the 16-mm. industrial film.

The Panel was revived recently after having been in abeyance over the war years, and consists of representatives of leading industrial firms in Scotland, already using films in their activities for marketing, educational welfare or other purposes.

The Panel is also taking an active interest in current equipment developments with a view to installation of new equipment, and recently saw demonstrations of Ampro and B.T.H. equipment at the Council's headquarters.

CIVIL DEFENCE

Experiments in Colour

Industrial Film Services is shooting "Civilians in Uniform," a tribute to the Civil Defence workers of the Southern Counties. This has been shot on 16-mm., with a sound track on 35-mm. Director, Ralph Cathles; length, two reels. The unit has also finished "Sugar from Britain," a two-reeler for the C. of I., which will have a theatrical release by M-G-M as well as its non-theatrical release through the Central Library. Incidentally, this firm is doing a number of experiments in blowing up Kodachrome on to 35-mm. Dufaycolor.

ELECTRICITY

Apprenticeship Scheme

A three-reel instructional film, "They're Called Electrons," projected last week at the Hammer Theatre, Wardour Street, was the first of a series of technical films to be sponsored by the Ediswan Co. intended for 16-mm. release. M. Ridgway explained that these films were intended to form part of the instruction in an apprenticeship scheme.

By an ingenious technique, the film first indicated the extreme minuteness of the electron, and the important part it plays in everyday life. A large part of the film was devoted to the biggest application of electrons, the thermionic valve; the invention of the valve by Edison, Fleming and de Forest was illustrated, its principle described, and the gradual development traced of modern multi-electrode valves.

Following the projection of the film, a brief discussion took place, in course of which Geoffrey Parr, who was consultant in its production, stated that film strips made from it would shortly be available.

The film was produced by Wallace Productions, and for the ingenious cartoon sequences C. Francis Parkins, of Studio Film Labs., was responsible.

SAFETY

Continuous Shows

Four thousand employees of J. Lyons and Co. at Cadby Hall, South Kensington, saw continuous performances of a 16-mm. sound film, "Don't Take a Chance," last month.

The film, made by the Kinecrat Film Unit, of Cromwell Road. S.W.5, illustrated the importance of thoughtfulness when handling machinery to prevent accidents. It was shot in Cadby Hall.

Screenings were held continuously from 11 a.m. to 5 p.m. in a special 70-seater kinema erected in Cadby Hall.

AVIATION

Technique Starts

News from the Film Producers' Guild film units includes:—

Technique Production is starting work on a film on civil aviation for the C. of I. under the direction of Ronald Riley.

Horizon has completed work on "University of Flying."

Butcher's Sells Overseas Rights for Nine Films

Butcher's Film Service has sold the 16-mm. rights of the following films for the Union of South Africa and Rhodesia:—

"Somewhere in Civvies," "I'll Walk Beside You," "For You Alone," "Home Sweet Home," "Under New Management," "Send for Paul Temple," "Danny Boy," "Kiss the Bride Goodbye," and "I'll Turn to You."

A licence for the exhibition of the following 16-mm. and 35-mm. productions has been sold for Kenya, Tanganyika, Uganda, Zanzibar and Pemba: "It's in the Bag," "I'll Walk Beside You," "Old Mother Riley in Paris," "Demobbed," "Under New Management," "Danny Boy," "For You Alone," "I'll Turn to You," "Send for Paul Temple," "Kiss the Bride Good-Bye," "Somewhere in Civvies," and "Home Sweet Home"

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Ditmar Duo 16/9.5 mm. Silent. 500 watts lamp. Clutch, fwd./rev. Resistance. Carrying case. £50

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50 ,,	200 ,,	,, ...	1	7	9
110 ,,	200 ,,	,, ...	1	2	5
110 ,,	200 ,,	A.S. C.C. ...	1	1	2
50 ,,	250 ,,	Prefocus ...	1	7	9
110 ,,	250 ,,	,, ...	1	6	6
110 ,,	300 ,,	,, ...	1	12	9
230 ,,	250 ,,	,, ...	1	6	6
110 ,,	500 ,,	,, ...	2	2	6
110 ,,	750 ,,	,, ...	2	8	10
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50 ,,	250 ,,	... ...	1	10	5
110 ,,	300 ,,	... ...	1	12	9
110 ,,	400 ,,	... ...	2	0	0
110 ,,	500 ,,	... ...	2	2	6
110 ,,	750 ,,	... ...	2	8	10
110 ,,	1,000 ,,	for Filmosound 156 and 179 ...	2	15	6
110 ,,	1,200 ,,	... ...	4	16	0
110 ,,	200 ,,	for Pathescope 200 B	1	9	0
110 ,,	500 ,,	for Gebescope L 516	2	7	4
110 ,,	750 ,,	for De Brie ...	2	19	10

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SUB-STANDARD EQUIPMENT AND OPERATING METHODS REVIEWED BY R. HOWARD CRICKS, F.B.K.S., F.R.P.S.

TECHNICAL

☆ ☆ ☆

Points to Watch in the Choice of a Sound Projector

A FACTOR meriting the most careful consideration of any sub-standard showman is the choice of a projector. True, the position p to now has been that one has bought whatever machine was vailable, and liked it; but there is room for hoping that in the near uture a wider choice will be open to the purchaser. Indeed, when we ome to sound projectors we have on paper quite a bewildering choice f machines, only one of which, in my opinion, is definitely not to be ecommended.

All these machines are at present esigned for mobile work; further, n my view they merit the descripion of semi-professional rather han professional. I contend that here is no 16-mm. projector on the market—with the possible excepion of a French machine—which an be described as a truly proessional equipment, and there is ertainly no British machine deigned explicitly for permanent intallation in a static show.

The professional machine should, n my opinion, be basically a cutown version of a professional 5-mm. projector. In particular, he film should be fed by an intermittent sprocket rather than by laws, because a sprocket is the nly device that will feed damaged ilm satisfactorily; it should be apable of using either a filament amp or an arc alternatively possibly in the near future a discharge lamp instead of the latter). t should be mounted upon a solid tand.

However, since these requirements are not met in the presently vailable machines, let us consider he various features by which xisting machines may be judged.

The Gate Claw

First must be the gate and the law motion. For the latter, a ouble or triple claw is essential—t gives two or three times the hance of a damaged film being fed atisfactorily. The shift period hould not in my opinion be too hort; a comparatively long shift period leads to loss of light, since the shutter needs to have a wider blade, but, on the other hand, it is far kinder to the film.

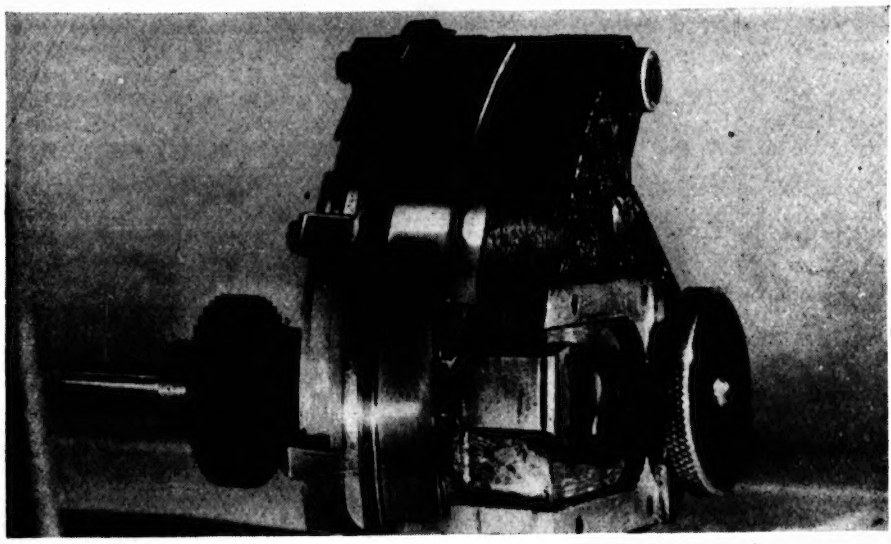
Just as in 35-mm. machines, the gate of a 16-mm. projector needs cleaning, and it must therefore be removable. I personally dislike those many projectors in which the gate opens only sufficiently to poke the film in—I much prefer to see the gate open fully. I object, too, to the film runners being formed of stampings; rarely are they sufficiently flat to keep the film in sharp focus.

Little Choice in Lens

Since the majority of lenses for sub-standard machines have now been standardised as far as mechanical dimension is concerned, there can be little to choose in regard to the lens fitting, except as to the rigidity and fineness of focusing.

Coming to the rear of the gate, there is a considerable difference in efficiency between different condenser systems; a fast condenser system is better than a fast claw motion, and has the same effect in increasing picture brightness; the aspherical systems give a more even distribution of light over the picture. There is some prejudice against those projectors in which the light is reflected off an inclined mirror behind the gate, but in my experience such a system is quite satisfactory.

While we are talking of optics, reference should be made to the advantage of a curved gate in keeping the film free from buckle, and in sharp focus.


The Gebescope curved gate with double-claw motion

Lamphouse

The design of the lamp-house is of particular importance; experience shows that the life of lamps varies very considerably in different types of machines, and the obvious reason is the ventilating system. In all high-powered machines, cooling is effected by forced draught from a fan on the motor shaft, and theory shows that this cooling draught will be most efficient if the lamp-house is not too large around the centre-line of the lamp. Most modern machines are made to take any size of lamp up to 1,000 watts. Ease of changing lamps is of great importance—personally, I should like to see all professional machines fitted with a two-lamp turret, like some 35-mm. soundheads; a lamp generally fails when it is switched on, and therefore when it has maximum nuisance value.

The type of lamp cap may, too, prove important; if the machine is likely to be used away from a source of supply of the maker's specially capped lamps, it is desirable that a standard lamp cap should be used.

Soundhead

Coming to the soundhead, the mechanical construction of this differs so much in various machines that it is difficult to make any comprehensive comments. Increasingly, 35-mm. practice is being adopted in regard to the use of some form of fluid flywheel for smoothing. There are certain machines in which the film is under excessive tension for smoothing; this is obviously bad for the film. A particularly important point is the evenness of illumination along the scanning slit.

Focusing Adjustment

One feature which should be found in every machine, but which is, in fact, rather exceptional, is an adjustment for focusing the scanning beam on either side of the film. As I have previously mentioned, the position of the emulsion varies with different types of prints, being sometimes towards the lamp and sometimes towards the lens, and it is obviously desirable, if maximum quality of reproduction is to be attained, that it should be possible to focus the scanning beam sharply on the emulsion in whichever position it may come.

An efficient take-up is quite an important feature. In one or two machines provision is made for the tension to be automatically adjusted as the reel of film increases in size, so enabling the pull on the film at the beginning of the reel to be set to a minimum.

Should an automatic rewinder be provided on the projector? In my view, sub-standard films, like 35-mm., should be rewound and inspected on a separate rewind bench, and therefore a rewinder on the projector is quite unnecessary.

Finally, may I point out that I have made no reference here to questions of size and weight. In my view, for professional purposes these factors should be quite secondary to the quality of picture and sound. Also, I have not referred to the electrical aspects of the projector, which deserve an article to themselves next month.

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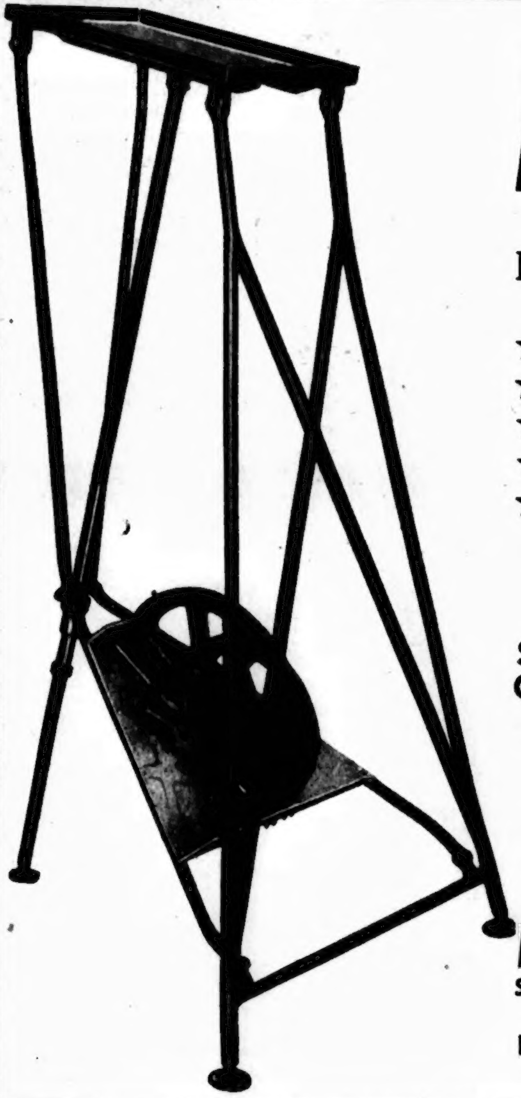

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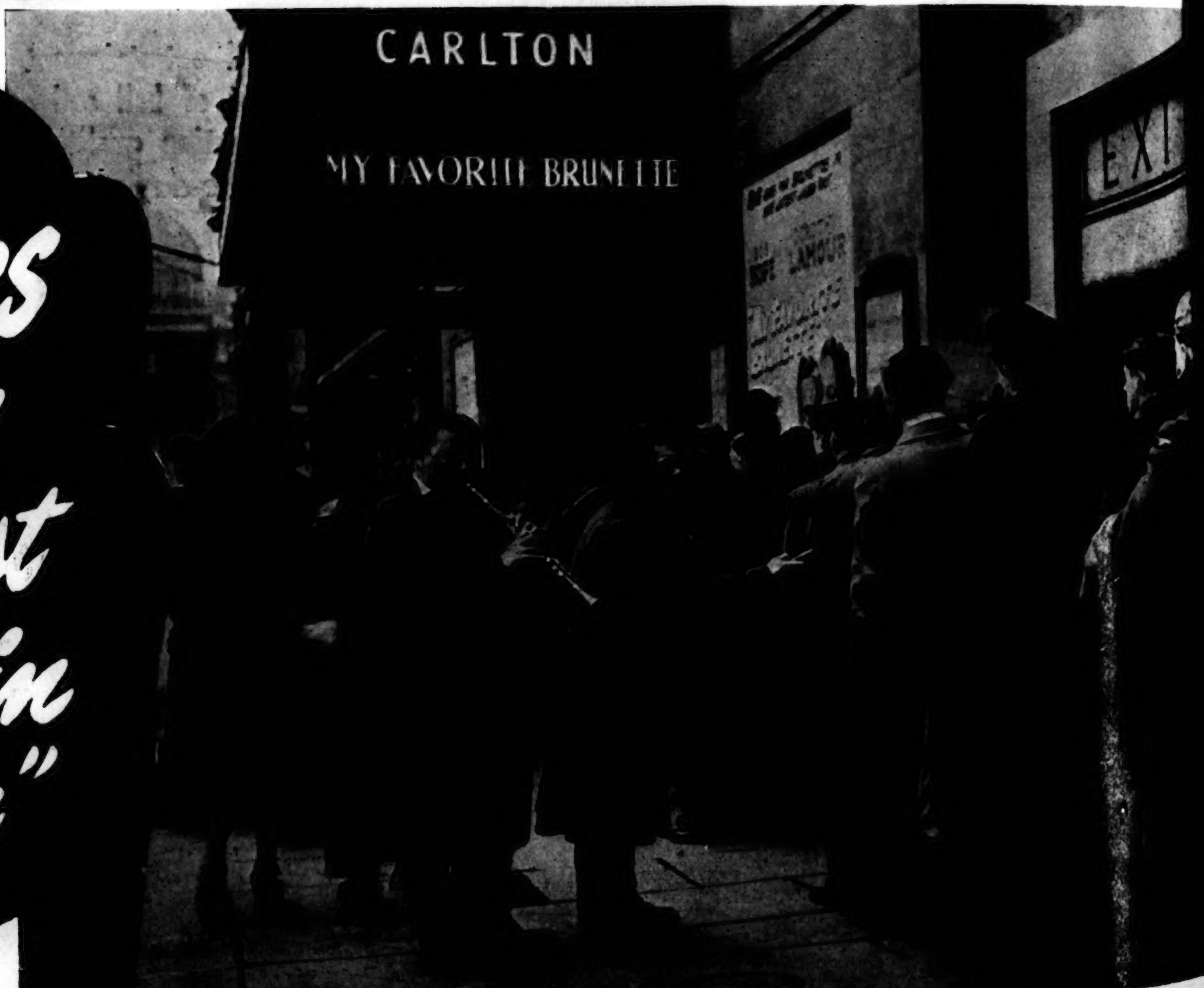
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